

The School Musician

BAND AND ORCHESTRA

DECEMBER
1929

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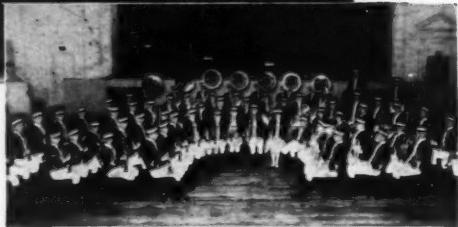


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The School Musician

BAND AND ORCHESTRA

Robert L. Shepherd, Editor

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The Little Music Master's Classroom

THE class will come to order. As there are several thousand students here, representing every state in the union, we will forego the customary roll-call.

In the language of Shakespeare the "November lesson was a hum-dinger." Everyone seemed to be very much interested and a great many questions were asked. That's what we want, of course. The more questions you ask the more easily your Music Master can guide your growing interest. All of the questions that have been asked this past month are answered in the December text. In addition, here are three new questions for you to answer—if you can:

What hymn suggested the syllable signs for vocal music, do, re, me, fa, etc.?

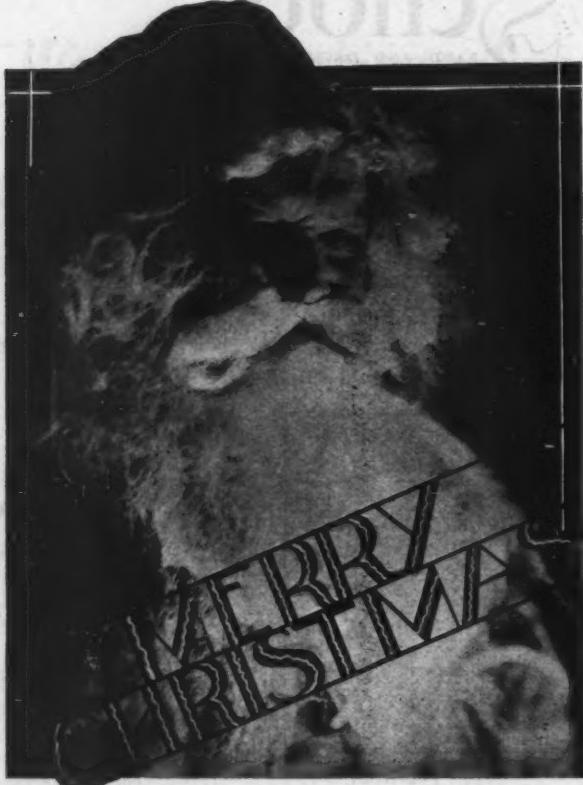
What is meant by syncopation in music?

What is meant by the gay science? What part had it in the development of music?

In the next lesson the Little Music Master will tell you some very interesting things about the scale and its characters. Don't miss the January class.

Now turn to page 34 and verify your answers to the above questions.

This department will be a regular feature of
The School Musician
Turn to page 40 NOW and Mail your Subscription



Say It Ten Times

Who is that boy or girl in the School Band or Orchestra whom you wish to remember this Christmas—most effectively—on limited capital?

Maybe there are two or three or several to whom you would like to send something—Oh! so much better than the usual Christmas card, and yet something costing but a trifle more.

Say! about sixty cents! What on earth could you buy for sixty cents that would make any kind of a showing? Besides, there's tinsel tissue and holly ribbon to buy and postage to pay.

But that sixty cents can say Merry Christmas TEN TIMES for the next ten school months. Send your

friend a Christmas subscription to THE SCHOOL MUSICIAN. There's a gift that is a gift and it includes a year's membership in the N. S. B. and O. Assn.

Send your gift subscription NOW. Let there be no delay, because we want to send your friend a beautiful little Christmas card, to be received on Christmas Day, announcing your gift with your name as the thoughtful giver.

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The Editor's Page

Beethoven, the Colossus of Music

On the evening of the twenty-sixth of March, 1827, a violent storm descended upon the brilliant city of Vienna. Volleys of hail beat upon the tiled roofs and clouds of snow, blown by great winds, roared through the streets.

On a bed in a little room in the Schwarzenbergplatz lay the colossus of Music—Ludwig van Beethoven, worn with the agonies of approaching death. For two days his throat had been rattling tragically. His faithful friends, Anselm Hüttenbrenner and his brother's wife, waited frightened at the bedside.

Suddenly the lightning flashed in the skies. A terrific clap of thunder followed. The dying man awoke and, as in defiance to fate, shook his clenched fists at the skies—then passed into immortality.

Fifty-six years! A mere second on the chronometer of eternity, but how marvelous were those years. Beethoven's two hundred and fifty-six opus numbers—to which should be added some thirty other works without opus numbers, embrace so many collections and orchestral works of large dimensions that it is impossible to measure them numerically. There is, of course, a very notable variation in the quality of the works. Some rise to the apex of musical art. Others, while always showing the consummate workmanship of the master, are not startling in inspiration. Nevertheless, the world has never ceased to wonder that Beethoven could crowd so many very great masterpieces into a scant fifty-six years.

Consider such a marvelous work as the "Fifth Symphony" of Beethoven. After hearing this masterpiece over and over, we at no time are left with a feeling that at any point has the great composer fallen short of the demands of a permanent work of art; and, what is really more important, never has he exaggerated his spiritual message. His *Creation* moves in an orbit, moves with the inflexibility of Fate, moves without apparent effort. Every moment it fills the human soul with satisfaction, with artistic contentment. By this very orbit, do we determine its eternal character.

The Value of Frequent Listening

There are two sources, chiefly, from which an adequate public for good music will always be forthcoming. It is the duty of music lovers to see that those sources are always supplying the support good music needs. They are—a sufficiently large public in regular attendance at concerts, and a steady pressure of good musical influence upon the children. The appetite grows by what it feeds on, and there is no better way of developing a love for music than to be often hearing music. The great concert public of today is by no means exclusively a public of trained musicians. It is constantly being reinforced by

the addition to it of untrained listeners who have gradually come to find their best, their most lasting pleasure in music that has in it more than the attractiveness of tunes or the excitements of rhythms, music whose beauty is made up of thought and imagination, and demands from its hearers corresponding thought and imagination. The concert going public meet that demand either because they are musicians trained to appreciate the things that matter, or, not being musicians, because they have learned to love such music by their much listening to it. Those who go to many concerts will most surely hear the appeal of real music, and those who neglect their opportunities of hearing it will most surely lack that appreciative ear.

And there is the invaluable effect of good musical influence upon the children. They will be concert-goers of the future, the supporters of music as art, the audience for the things that matter, the lovers of the beauty of great music—or they will be among the public who best like their music on the lesser levels where it is meant only for the pastime that fills an idle hour. In the latter event they will lose more than anyone who has

their interests at heart would wish them to lose. And most of them will lose it only because they were not influenced as children towards appreciation of the music that is so well worth their appreciation. Play and sing good music to them. Urge them to play and sing it for themselves. The result is certain. The children will develop into lovers of real music—and real music is real beauty.

The Sine Qua Non of Singing

The subtleties of characterization and the graces of gesture as applied to song, are a closed book to all but the greater singers. Yet these are the sine qua non of singing as an art. The great artist captures the mood of song and transfers that mood to the listener. Characterization becomes alive. The genius of Yvette Guilbert was devoted to this phase of song.

Beautiful tone is the foundation of singing, the basis of inspiriting interpretation. Phrasing is not mere breath and tone manipulation. The light and shade of shifting emotion bind the succession of phrases into life experience and touch the listener through universal language.

The body must be harmonious and expressive—plastic. The first requisite toward the elimination of self-consciousness is to fill the mind with such detailed exact and inspiring purpose that there is no room for thought of self. A sense of power courses with the complete technique of voice, body and mind. Episode of the song before the audience, with its characters clearly differentiate. So the singer must be master of dramatic material and have the exquisite gift of humor as well.

In vocal art, there is the supreme gift of placing each





For thirteen years, Mr. C. M. Tremaine has been director of the National Bureau for the Advancement of Music. He is the originator of the Music Memory Contest, and is largely responsible for National Music Week, and Piano Classes and Instrumental Music in the schools.

“As We Go Marching On”

HERE are no accurate statistics as to the number of school bands and orchestras in the country, and it is doubtful if any set of figures would tell the true story even if they were available. The growth has been too rapid on the one hand for the statistics to catch up and on the other too varied to be expressible in mere numbers.

Yet where there is a widespread recognition that remarkable progress has been made there is always a demand for figures, sometimes in fact for "accurate figures," and it is a demand which has frequently been encountered by the National Bureau for the Advancement of Music.

We have therefore attempted, in the absence of a national survey, to obtain at least a consensus of opinion as to

the real situation, and have secured estimates from those in closest contact with the field and in the best position to know. A composite of these estimates indicates that there are now between 15,000 and 25,000 school bands, and between 25,000 and 35,000 school orchestras in the United States. These are tremendous totals, when one considers that as recently as a decade ago a school orchestra with any approach to full instrumentation was a rarity even in the big cities and almost unknown in the smaller community.

The figure for the orchestras includes a considerable number of ensembles which, though excluding the smallest ones, are strictly speaking, not orchestras at all as they lack many of the players and much of the equipment usually considered necessary for

that classification; but even these often blossom out into full-fledged symphonic organizations within the span of a single school year. Bands are more likely to begin with a fair equipment and number of players, but their development has had a still more recent start than that of the orchestra, which accounts for their smaller number.

Yet it is probable that the onward march of the school band in the American high school has been even more impressive than that of the orchestra.

By C. M. TREMAINE

In which the directing head of the National Bureau for the Advancement of Music, and the one who is chiefly responsible for the present development of instrumental instruction in public schools, tells us of some of the obstacles encountered and overcome and some of the Bureau's great achievements.

The usual brass ensemble of ten or twelve years ago was more likely to be a casually assembled handful, to make a joyful noise at football games, than anything of a musical nature. Here and there a school produced a good military band, a tendency strengthened by the R. O. T. C. influence after the war, but it seldom claimed recognition on its musical merits, nor would it have obtained such recognition, for it was considered rather as an adjunct to other activities, or an extra curricular exercise for those interested, or at best a sort of decoration in school life, worthy of help by the community in acquiring uniforms—and often not even that. The suggestion that the bands be granted school time for rehearsals would have been considered almost as preposterous as a desire for school credit, and in all fairness let us admit that with the scanty repertoire of marches and "pep" tunes most of them had to offer, and their often badly balanced instrumentation, musical attainments were hardly high enough to warrant a very different attitude. Leaders paid by the school board were few and far between, and the group had usually to depend on chance for any one to take charge at all.

The history of the Joliet, Illinois High School Band is a dramatic illustration of how the initiative of one man, with a great ideal of what band work might be and with a small following of enthusiastic youngsters, was able to overcome all the unfavorable circumstances which beset the beginning band ten years ago, to carry on, or rather struggle on, for several years with only the slightest help from school and community, to steadily improve the group in spite of difficulties, and to emerge triumphant as a winner of state contests, and finally as thrice champion of the National High School Band Contest. The story has been written by A. R. McAllister, director of the band, and it should be an inspiration to all band leaders.

Recognition! That's What We Want

BANDS and orchestras are still far from receiving school credit and school time for rehearsal as generally

as they should, but notable progress has been made within the past few years, and award of such time and credit is a goal toward which instrumental educators everywhere are earnestly striving. The establishment of a system of group instruction on the various instruments, as a source of recruits for band and orchestra, is a great help toward securing credits, proper equipment, competent teachers, school time, and other essentials and desiderata, but so far only a few cities like Cleveland, Rochester, Pittsburgh, Louisville and Flint have succeeded in introducing such a plan.

In part the problem of instrumental music will be solved as a corollary to better recognition for the whole subject of school music; for it must be remembered that there are hundreds of towns, cities and counties which even today give little or no credit for

the Advancement of Music is how to obtain the appointment of a music supervisor in schools where the Board of Education is indifferent to the importance of music, and how the supervisor can insure proper support of his work after he has been appointed.

Many extensive movements are under way looking toward universal adequate provision for music in the curriculum, and one important department of the Bureau's activity is to help these to the limit of our resources and ability. So many allies are being won to the cause, and so much valuable ammunition being gathered for the enlightenment of those not yet convinced, that it is probably safe to prophecy that within the next decade only the distinctly backward school system will be found neglecting music, and it will seek to make good an admitted deficiency as soon as possible. There will still remain the question of supplementary funds to enable instrumental music to realize its full possibilities for the education of those directly participating, and as a contribution to school and community, but its battle for the principle of recognition as a valued unit in the curriculum will have been successfully fought.

Knock! Knock! "Opportunity Calling"

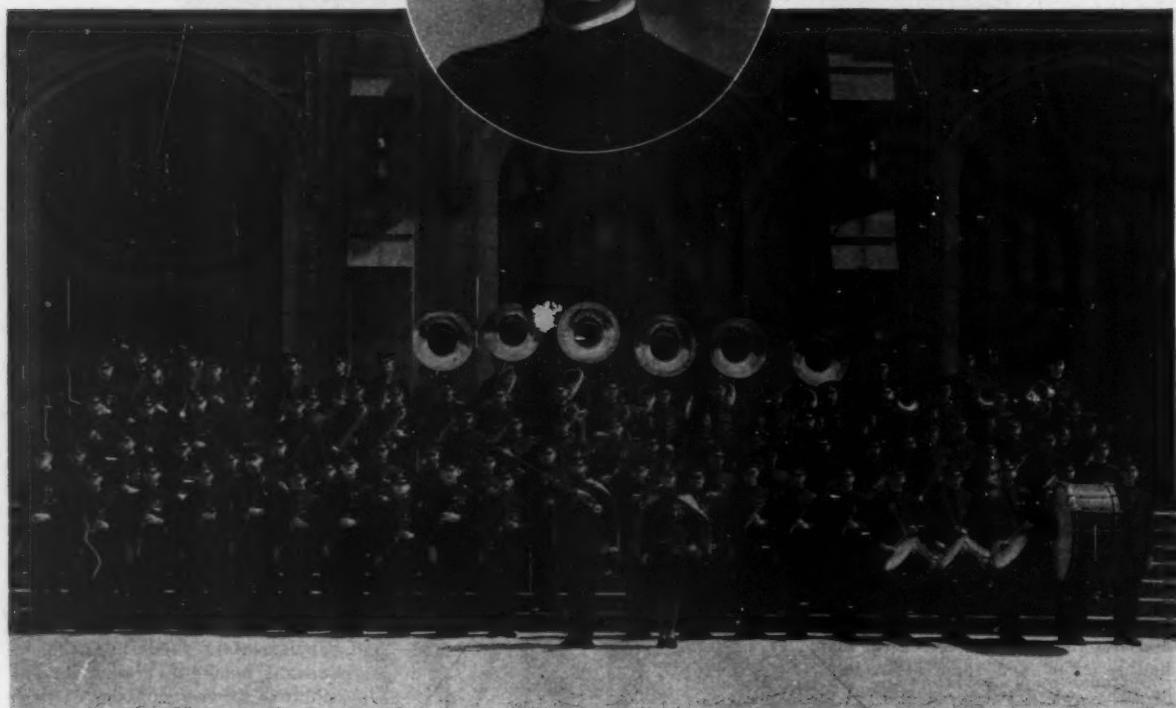
THE vital element in the success of school instrumental music which is furnished by good leadership need hardly be discussed here. While it is true that there is today a great scarcity of men and women with the necessary musicianship, teaching ability and general education to command for the work its potential prestige and to worthily direct the tremendous and almost untapped reservoirs of enthusiasm and ability among young people, the availability even of such versatile people is largely a matter of supply and demand. Leading colleges and music schools are introducing and extending courses in instrumental conducting which will before long answer the question of supply. The growing sense among the public of the cultural and practical values of instrumental study will result in more opportunities for the qualified and increased demand to the point where the field will attract



This is the new National Band Trophy, won by Senn High, Chicago, last year, but will have to be won three times in succession before it passes title.

music, whether vocal, instrumental or appreciation. One of the requests which I receive most frequently as director of the National Bureau for

all the tillers it needs to produce a bumper crop of fine bands and orchestras throughout the length and breadth of the land. All the factors to be mentioned later in this article have a bearing on one or both divisions of this critical matter of supply and demand, and the reader who wishes to get their full import should keep this in mind.



The formation in the early 'twenties of the Committee on Instrumental Affairs as one of the active promoting groups of the Music Supervisors National Conference marked a most important step in the progress of the school bands and orchestras. Immediately upon its organization the Committee decided upon a program of contests on a state and national basis as the surest means of raising standards, enhancing prestige among school officials and arousing public interest. As secretary of this Committee I receive hundreds of letters indicating that these results are being achieved. Some state that preparation for the contests has given incentive to the study of a better grade of music than was ever attempted before; others that instruments long needed are being supplied, that there is a larger number of applicants than can be accommodated, and that instrumental classes are being established in addition to the larger group work. I remember one recent case in which an orchestra which came out last in one of the classes of the national contest, because of weakness in instrumentation and sight reading,

utilized that very fact to obtain from its board of education certain missing instruments, school time for rehearsal, and school credit towards graduation. In other cases it is victory which has inspired a school to give proper recognition in whatever way it was needed.

Contests, How They Help

LEADERS should of course train their groups in general musicianship and not for winning contests, but it is nevertheless true that contest participation offers them an unusual opportunity to win public support for their all-year-round work and at the same time powerfully buttress the whole structure of school music. Contests have their defects to be sure, but they have their musical as well as dramatic values. He who ignores the first neglects an educational opportunity, and he who ignores the second is not adapting himself as well as he might to present-day conditions.

That the contests are effectual in promoting their objectives is a reasonable deduction from the remarkable expansion of the movement. In 1924,

Under the direction of A. R. McAllister, the Joliet High School Band won the National Band Contest for the third time in 1928. This band has one distinction, therefore, that no other band will ever have, namely, that of having won the FIRST National School Band trophy ever awarded in the world.

when the first band contests were held with the aid of the Committee on Instrumental Affairs and the National

Bureau, there was a total of only fifty entries in five states. In 1929 there were 650 entries in 37 states, with some 35,000 players participating. Also at that time the fourth national contest was held, with twenty-six picked bands from fourteen states, a committee of judges assembled, including some of the leaders among American composers, musicians and educators, and wide publicity given the event in the press of the country. An illustration of the growth within the states is the case of Illinois, whose entries increased from seven in the 1924 contest to ninety-four last spring. Some of the other state totals were Iowa 61, Northern California 59, Wisconsin 51 and Indiana 43. Of course all these bands did not come to the finals, most of them not getting beyond the preliminary district contests. These district events are proving the most effective means of bringing the benefits of the contest work to the smaller and more remote schools, and are being generally adopted in all states.

Cooperation by the Committee in school orchestra contests was not initiated until 1928, due mainly to the

This picture may look more like a graduating class than like a symphony orchestra, but it isn't. It is a symphony orchestra, minus the instruments which have been laid aside for the moment. This is the Lincoln (Nebr.) High School Orchestra, winner of the National Championship in 1929. Charles B. Richter, Jr., is the director. On the table are shown some of their trophies including in the center the National Trophy which is now yet theirs for keeps.



fact that the orchestra had had an earlier part and a longer record of progress. However, growth in this field responded to stimulus as readily as with the bands, and the Committee is now cooperating in thirty state-wide orchestra contests. The first National contest was held last year in Iowa City, Iowa under the auspices of the University of Iowa. The second, next spring, will probably be held in Lincoln, Neb., and it is expected that more than twenty of the state winners will participate.

The all-state band and orchestra, with its counterparts in the all-county and all-city organization, is another source of inspiration to school instrumental music. Still another is the band or orchestra festival, sometimes called conclave, bringing together many groups, but without the element of competition. Both are showing a healthy growth, and have enlisted the cordial interest of the Committee on Instrumental Affairs. Much might be said as to the relative merits of the contest and the festival, but suffice it to indicate here that whatever these

may be, each has its own contribution to make to the advancement of school bands and orchestras.

The Flower of Orchestral Achievement

CROWNING the whole splendid edifice of local and state ensembles is the National High School Orchestra, the very flower of achievement in its field, and the demonstration par excellence of what can be accomplished in school instrumental music. Its performance before the Department of Superintendence of the National Education Association some two years ago gave that most influential group of general educators a realization they could never have had before of the possibilities of orchestral training, and it was undoubtedly the source of much of the enthusiasm with which they passed a resolution calling for provision for music on a basis of equality with other basic subjects in the curriculum. The appearances of the Orchestra before the Music Supervisors National Conference have given renewed impetus to that organization's

steadily cherished purpose of fostering instrumental music. When the Orchestra goes "on the air" at its next meeting at Atlantic City in February, it will initiate its direct contact with the public at large. Its playing will undoubtedly be a revelation to the country, and unless all signs fail, the

event will redound greatly to the benefit of all school instrumental training.

Back of this wonderful orchestra and of much of the other recent progress is the National High School Band and Orchestra Camp at Interlochen, Michigan, which last summer was attended by 232 picked players from the high schools, representing 42 states, Alaska and Hawaii. The opportunity here offered talented boys and girls to study under the most eminent conductors and to supervisors and teachers desirous of extending their training in leadership, make the Camp in all probability America's most notable contribution to the field of instrumental music.

We believe every school music supervisor and every school superintendent who does not have a band or orchestra in his school should look seriously into the merits of such an activity and the possibility of establishing it. Many very practical schemes have been worked out for financing school ensembles in whole or in part so that consideration of expense need no longer be a bar.



Simple! Sincere! Singable!

Christmas Carols

Beginning a series of articles

By EDITH RHETTS

ONCE in a great while we are moved to halt the rapid, restless progress of modern life, and to look backward. Such a desire always comes to me at Christmas time—Christmas time, that has grown to be so crowded and hurried, so full of duties and expensive things that there is little room for the spirit of simple social joy.

For the time, then, let us leave behind us the massive music of the "Three B's" and all their lofty brethren, and write of another great music that is characterized by three S's—for it is always "simple," "sincere," and "singable"—Christmas carols.

A carol is a bright song which is used to express joyous emotions. It has not always been associated with Christmas by any means. The ancient Greeks had hymns sung in honor of their gods and goddesses, accompanied by dancing, the clashing of cymbals, and other expressions of

joy; and the Hebrews had festival carols thousands of years ago.

Carols are of every kind—Oriental, medieval, rustic, or intellectual, as necessity called them forth. Carols have influenced the Christmas music of all nations; also many masses have been based upon their melodies. But their great—their very great value lies in the outburst of joy which they bring when young and old join in their singing. All our present-day music is like a great river that has been formed by the joining of two streams that flow out from antiquity. The source of one of these streams

was in the folk life of the people, and the source of the other was in the church.

In folk music, the simple feeling, the events, and the history of the people were informally preserved from generation to generation. The music of the church, on the other hand, was written down from the beginning. Educated priests worked out ways of writing music, and though these ways have changed many times in the long story of music, the fact remains that there is an unbroken record of the growth of music, and its increasing complications.

Christmas carols, as we have them today, come from these twin sources. The merriest of Christmas festivities were celebrated in the zest of good fellowships at feasts and festivals. Indeed, that is still true. In the long-ago England, the celebrations took the form of feasts characterized by boars' heads, pies, and foaming tankards of ale in an atmosphere made genial by the roaring Yule long, and holly, and the mischievous mistletoe. Christmas festivals were enjoyed to the uttermost. What the dancing and games and songs meant to the vast body of English people may be judged by the fact that it was an order of the King that the working people should participate, without reserve of class or distinction. In the days when England's music was most complex, their Christmas carols remained "simple, sincere, and singable."

Today, in America, the boar's head has given way to the turkey and cranberries; and pity the man who is not at home on Christmas Day for a feast of fellowship!

In these days of tunes innumerable, it seems almost sacrilegious that our ancestors should often have used the same air for a carol as for a drinking song. Fortunately, many of the loveliest old songs were taken over into the church, and so set down into musical notation, or they would have been lost or changed beyond recognition as time went on.

Only that which is personal is vital, and some of us wish with all our hearts that musical experiences were more personal. Appreciation is not a quality of any of the arts; it happens inside the individual or it never happens at all. We wish that the number of amateurs were increasing—that more people would play in groups at home just for the fun of it. And, above all, we wish that the joy of song had not, somehow, been crowded out. Whatever became of the village singing schools! Last summer, as I sojourned among the charming villages of the Croatians, the Rumanians, and the Czechs—thrilled through and through with the superb singing of the peasants and the laborers—I coveted for America that simple joy that is a soul force, that ring of "something to sing

about," that is not present in our singing.

The custom of celebrating the Nativity with song was instituted by Telesphorus, Bishop of Rome, in the

mated that there were more than 2000 cities and towns following the traditional caroling custom.

Detroit was among the first of the larger cities to undertake the project on a systematic basis. Leaders from all denominations engaged in the work with the Camp Fire and Girl Scout offices in the Community Building as headquarters. Private automobiles were loaned to convey groups to hospitals and homes, and city buses were placed at the disposal of the singers by the mayor.

Last year nearly 10,000 persons were engaged in caroling, either on the streets, in hospitals, in institutions, or in hotel lobbies. The Camp Fire and Girl Scout Organizations, under the direction of Miss Nell A. Cullinane, acted as clearing house, receiving requests and booking singers accordingly. Surely this commendable work should receive the unqualified support of every one who cares for Christmas joy!

Christmas is a time that particularly inspires us to make an expression of our feelings. But the friendliness and affection which overflows at Christmas time really abides throughout the year. The same is true with regard to song. While Christmas carols are timely at the moment, it is quite as important that we should sing in April, June, or September.

Christmas carols are important not only as songs, but as a builder of community interest. Too often the music of a school is locked within the four walls of the building, and the music of a church confined to that organization; and the great music presented on concert courses has no relation to either of these other efforts.

Does your high school singing carry over into the choirs and choral organizations of your own home town? Do you patronize the concert courses in your vicinity, and enjoy the music, or does the school bell at the close of a day put an end to your attention to music?

Christmas carols lead us in an intention to tear down the walls that divide this music from that, and bring us a vision of a community of interests in music.

And, as we have said before, only
(Continued on page 44)



ONLY that which is personal is vital, and some of us wish with all our hearts that musical experiences were more personal. Appreciation is not a quality of any of the arts; it happens inside the individual or it never happens at all. We wish that the number of amateurs were increasing—that more people would play in groups at home just for the fun of it. And, above all, we wish that the joy of song had not, somehow, been crowded out.

* * * *

In the January Issue

Lohengrin

year 129. St. Francis of Assisi, and all great religious leaders presented the great story to their people through music and mystery and miracle plays. In the Middle Ages these songs were carried about by the troubadours and the Minnesingers, who sang old songs and invented new ones.

Martin Luther writes: "At the time that the festival of Christ's birth was celebrated, we went from house to house and from village to village singing popular Christmas carols in four-part harmony."

Puritanism and, later, industrialism discouraged the care-free, simple joys of early days for a long while, but the picturesque custom of out-of-doors caroling on Christmas Eve has enjoyed a tremendous revival during the last ten years. In 1927 it was esti-



Paul Whiteman leads his brass with an eccentric gesture.

By Arthur Olaf Anderson

IT HAS been said of a certain well known symphony conductor, that, after attending a real high class American jazz orchestra performance, he criticized his brass and wood-wind sections for lack of technical proficiency. Therewith, he advised each individual player to attend a concert given by the aforesaid jazz organization and to observe the evidently new technical possibilities of these instruments. There is no doubt but that this symphony orchestra conductor was immediately, though silently, reduced to a very low level of artistic strata in the estimation of his players.

There may be some justice in the remarks of this leader to his men, but there are always two sides to every case, and it must be acknowledged that it would be impossible to interpose the performers of the two orchestras with any degree of satisfaction, for the brass and wood-wind sections in each band is composed of a body of men especially trained and experienced in the *type* of music they are expected to perform.

The jazz orchestra is purely and wholly an American institution! It has evolved from American ideas and

Do you agree with Mr. Anderson? or, after reading his article do you still cling to your old opinions?



ARTHUR OLAF ANDERSON
Noted Instructor and Coach.

ideals, and, with jazz compositions developing hand in glove with it, we now have something which is truly

national and not borrowed from any other country. With the advance in jazz composition, we will expect whatever new problems which are bound to arise to be met by the added technic of the jazz performer.

We cannot expect the symphony trombonist to play his instrument "in the bag." He probably does not know what "bag" is and would have to be told to cover the bell of his instrument with a leather sack especially made for the purpose of muting the tones of the brass instruments of the jazz orchestra. The trumpet player of the high-brow organization would, no doubt, be very much embarrassed if, in the directions of the music he is playing, he found: "put on the hat" or "take off the hat." Literally speaking, it would not be polite for a symphony player to put on and take off his hat during a performance in public. He would be quite astonished if he knew that the directions meant to

cover the bell of his trumpet with a real hat. Then, again, there are various sorts of mutes, strange to the symphony performer of which he, probably, has never heard. One of these, of the "wa-wa" variety has a shutter in its large end which is opened and closed by the disengaged hand and which emits squawks of a peculiarly ludicrous character. These mutes are of native invention and are used for the trumpet.

The laughing saxophone presents problems in technic which Mr. Sax, the genial inventor of this family of popular instruments, never dreamed would desecrate their use. Did he ever imagine that his contribution to the musical world would be used to imitate the language of the ducks? Such, however, is the case, for, with the slap-tongueing, the effect would almost cause a healthy, strong-lunged duck to blush for shame.

The aim of the jazz orchestra player



Joe Thomas (in the circle at the left) is one of the few who have ever really mastered both the reed and the cup mouthpiece. Mr. Thomas plays the trumpet and the saxophone with remarkable finish. Perhaps you have heard him in vaudeville. Below, the famous Ross Gorman, for many years the featured reed artist with Paul Whiteman. Mr. Gorman plays twenty-one instruments—well. He has mastered about every kind of reed instrument known.

is to obtain exaggerated effects. In order to attain to this ambition, he has experimented at length with the technic of his instrument. Sometimes he discovers ways and means of creating tonal disturbances which are highly amusing. These are fitting only for the kind of rendition that is expected of the jazz performer and which the serious artist on the same instrument would have great difficulty in imitating. Such a player is in great demand in the jazz orchestral field. Very often a man is discovered who is adept in the performance of several instruments of somewhat the same type. In a certain well known band, one celebrated clarinetist plays no less than nine wind instruments. Apparently, he encounters no difficulty in the change from the double reed embouchure to that of the single

reed and vice versa, for he is seen continually changing from oboe to clarinet, to E flat alto saxophone, to bassoon, back to the clarinet, perhaps the high E flat instrument this time, etc. There is no doubt whatever but that certain adjustments of embouchure are necessary, but these, as well as such differences as the varieties of air pressure and variations in the systems of fingering, appear to be instantly and successfully met without visible effort.

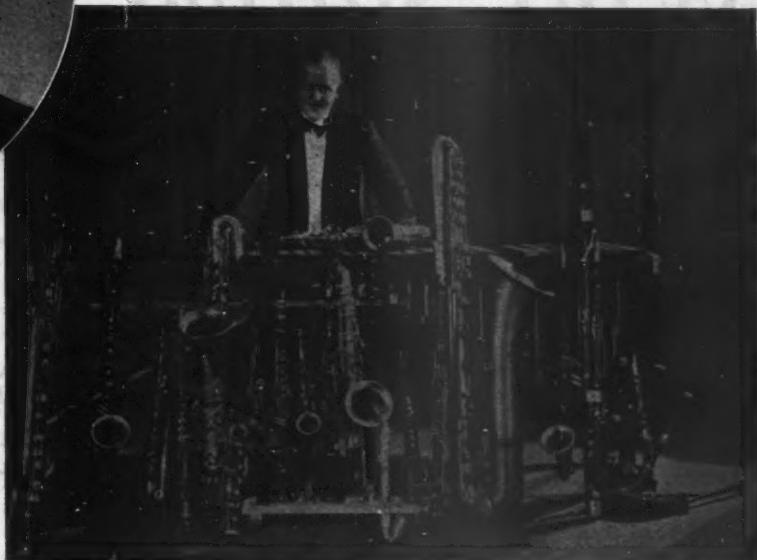
The slide-trombonist, with his portamentos and glissandos, scoops and general deviltry, is a noted factor in the jazz doings. He sometimes doubles in saxophone or another instrument, and his technic must be equal in virtuosity to the performer in the symphony orchestra and then some. He must be a master of a great variety of tonal distinctions upon his instrument, for he is called upon to sob, scold, whisper or "whoop it up," as the case may be; and very rarely is

strument, which somewhat resembles a small trombone, is particularly effective in humorous glides and swoops up and down from one to another note in the melody. It expresses deviltry through this unorthodox manner of expression which is so far removed from what is expected of the regulation trumpet. The jazz trumpet player has been able greatly to extend the upward range of his instrument until one is almost led to believe that there is no evident limit. He does this legitimately, too, by overblowing and not, as so many performers are apt to declare, through false-toning.

It is a rare occurrence for the instrument to be played without some sort of fanciful contrivance to distort or mute its tonal emission. When it is "bare-headed," that is, without a "hat," it is sure to be up to some variety of demoniacal mischief aided by the "wa-wa" mute or some odd use of the regulation mute.

The French hornist very rarely plays another instrument. He has his hands full with the uncertainties of his horn without borrowing further troubles.

The stringed instrumentalists rare-



he allowed a moment's rest in performance as the trombone is constantly used.

The trumpet player very rarely doubles, unless possibly to change from the regulation keyed instrument to the slide-trumpet. The latter in-

ly double, although I have seen a fiddler suddenly drop his violin and decorate his person with a very beautifully ornamented accordion, and, though his fingers and the opening and shutting of the bellows gave indi-

(Continued on page 38)



Who Started this School Band Business Anyway?

By ROBERT RAHTE

Was this the first School Band? Well, if you can show an earlier beginning, you're invited to do so

SEVENTY-TWO years ago twelve boys, students at The Farm and Trades School, Thompson's Island, (Boston, Mass.) experienced the joy of creating a pleasing musical sound by singing through combs covered with tissue paper. Three other young boys who owned violins, and hoped to play them in due course of time, joined these twelve boys and formed a "band." Shortly afterwards a base fiddle was added. Later these boys somehow secured a saxhorn, cornopean and small drum and incidentally a teacher. The saxhorn was about the size of the present-day baritone saxophone, the cornopean resembled a cornet.

These young boys, the first mem-

bers of The Farm and Trades School Band, played their first concert on the instruments named above in 1858 under the direction of their teacher, Mr. John Ripley Morse, who was a brother of the superintendent of the school. Charitably inclined people listened to the band play; whatever the actual value of the music was, these listeners encouraged the boys.

Dating back to 1858, this original band of the Farm and Trades School in Boston Harbor holds, to date, the record for being the first in existence. The picture invites much interesting study. John R. Morse, leader, is shown at the right.

Although the beginning was not of great promise the boys continued to play, and became more proficient. It is a far cry from the nucleus to the splendid school bands of the present day. Yet it was the beginning, and from it all the fine school bands and orchestras have sprung. For not only was this the beginning of the first Farm and Trades School band, but the

beginning of the school bands throughout the country.

Progress in Noise

After the first year the combs and tissue paper gave way to a small hired set of second-hand instruments, with bass drum and cymbals. As far as noise went, the band made rapid progress. It became evident that an experienced teacher was needed, and Mr. Alonzo Draper of South Boston was engaged to assist Mr. Morse in teaching the boys. Dr. Draper taught the scales and easy exercises, and furnished all the music scores necessary for a start. At that time band music was scored by the director and it was much more simple than our present-day arrangements.

Slowly but surely the band advanced, and after one year of hard work by Bandmaster Morse, assisted by Mr. Draper, the organization led the procession when the school made its annual pilgrimage through the Boston streets in 1859. The Boston newspapers were especially kind in their press reports and the boys received commendation everywhere. This, it is believed, was the first public appearance of any school band in this country, and probably in the world.

The success of the band was immediately assured; the opportunity to commercialize it was offered at this time, but all offers to play for money were refused. School exhibitions, Sunday School picnics, and that sort of thing was allowed by the management and the youthful musicians carried their instruments and furnished the music. Bandmaster Morse had remarkable success with the band members; the boys were also fond of Mr. Draper and liked to have him come and teach them. They called him "Father Draper."

Father Draper's Work

Although the band progressed quite rapidly the school managers were a little skeptical of the musical notion and were not willing to spend money faster than success warranted. Nevertheless, in 1860 a set of new instruments was purchased, the hired set being returned. The appropriation was not sufficient to buy good instruments of one maker as is now-a-days the approved custom; and it was necessary to purchase various pat-

terns in order to outfit the band and keep within the limit of the funds. When the band marched the horns pointed in all directions—nevertheless the members were as proud themselves as we are of our present-day beautifully equipped and uniformed bands. These instruments, all brass of course

of fine instruments was purchased. The band was now recognized as a regular activity at the school, and its success was permanently assured by the management. Thus were the beginnings of this famous band—the forerunner of the multitude of school bands in existence today.

Some Noted Directors

In its history of nearly seventy-five years, the band has had only four bandmasters. The first of these was Mr. John R. Morse, of Dorchester, who helped organize the band and was its bandmaster for about fifty years.

Mr. Morse was succeeded by one of the graduates of the school, Mr. Harold E. Brenton, who was an excellent cornet player and who had his beginnings in music while playing in The Farm and Trades School Band. It is interesting to know that Mr. Brenton is a former member of the Boston Symphony Orchestra and Sousa's Band.

Howard B. Ellis, another graduate of the school and former member of the school band became its third bandmaster. Mr. Ellis, also a cornet player of note, remained with the organization for twelve years. Mr. Ellis was a patient, kindly man, and had a remarkably successful period of service as director of the band.

Frank L. Warren succeeded Mr. Ellis, and is the present director. Mr. Warren is well known in Boston musical circles, being bandmaster of the 101st Engineers Band, besides holding leading positions with many well known Boston musical organizations. Mr. Elwin C. Bemis who has been assistant director of the band for many years is Mr. Warren's assistant. These two men have built the band up to a high musical standard. The present band is probably the finest in the history of the school. It won first place in its class at the Massachusetts Boys Band Contest in May, 1929, and followed this achievement by winning first prize in the New England Band contest held one week later.

The Present Band

The present band consists of seven clarinets, eight cornets, six trombones, two baritones, four horns, three bases, drums and cymbals. In addition a newly formed drum and bugle



A Happy Suggestion

Here's a tip for subscription agents. Just mention to "his" mother that he'd like to have The SCHOOL MUSICIAN. She'll be glad to include a year's subscription as one of his Christmas gifts. See how many "gift" subscriptions you can get.

were handled with great care; every player wore white gloves when playing and gold itself never shone brighter.

The superintendent of the school at that time was Mr. William A. Morse, himself a performer on the alto horn and drums. The band was his hobby and he always found time to help the players.

An outstanding event in the early history of the band took place at this time. In 1869 Mr. P. S. Gilmore, the famous conductor, invited the band to play at the great peace jubilee, held in Boston. The band was a part of the great 1000-piece musical organization which played on that occasion. The youthful musicians played at two concerts, and sat side by side with the best musicians of five countries. It was a thrilling experience.

The band continued to progress rapidly and as members left the school beginners were taught to take their places. In 1868 another complete set

corps of twelve pieces makes possible continuous music while on parade. The enrollment of the school is one hundred boys, and fifty of these boys are members of the school band.

The remaining fifty are used as the basis of the Beginners' Band. This band usually consists of thirty boys who learn the rudiments of music and band playing. The boys are prepared here to take the place of members of the school band who graduate each year and leave the school.

The purpose of The Farm and Trades School is not to train boys to become musicians. Nevertheless many of the boys choose to follow music as a vocation. The finest musical organizations throughout the country have had members of The Farm and Trades School Band on their roster. The Boston Symphony Orchestra, other famous symphony orchestras, numerous theater orchestras and every worth while musical organization in and around Boston have always had former members of this band in their group.

The present superintendent of the school, William M. Meacham, has provided all the helpful influences possible and has been responsible for the rapid growth of the band during the past few years. During his administration of only three years, more and finer instruments have been purchased, the band library has been vastly improved, and even the band hall is now undergoing extensive improvements.

From its beginning this band has

progressed. It has blazed the way for the scores of school bands throughout the country today. Undoubtedly as times goes on the still further improvement is to be expected. "Despise not the day of little things," someone said as the boys made music on combs covered with tissue paper in 1857. Only those who can see and hear this splendid boys' musical organization as it marches proudly down the street can fully realize the prophecy of that statement.

The Farm and Trades School, situated on Thompson's Island in Boston Harbor, was founded in 1814 to provide worthy boys of limited means with an elementary education and a knowledge of various trades. It has accommodations for one hundred boys between the ages of ten and sixteen. The boys are provided with board, clothes, medical treatment and incidental living expenses. The parents or guardians pay, in varying amounts, as much as they are able towards these expenses. As the tuition fees are nominal the school depends for its support on annual subscriptions from the public and on endowment.

The courses of instruction include regular academic courses from the sixth grade to the third year of high school, also courses in agriculture, iron forging, machine work, mechanical drawing, meteorology, woodwork, and operation of steam, motor and row boats. One-half of the boys' time is spent in the regular academic classes and the other half in the practical application of the trades.

Where Are They Now?

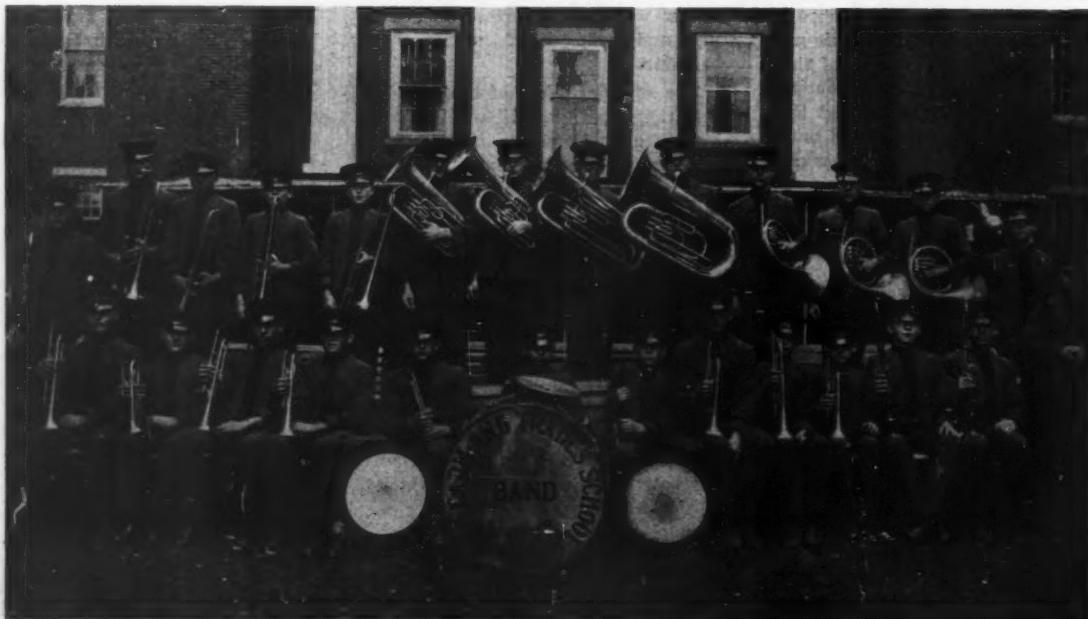
Again, we ask you, what becomes of all the boys and girls who make their musical starts in the band and orchestra rooms of public schools?

Of course, a generation back, there were very few school bands and orchestras and almost none of the public schools gave instrumental instruction. So, five or ten years from now we will be hearing much more about the glorious success of great musicians who did their first sour tooting, or their first fiddle scratching in the beginners' classes of public schools, than we hear today. And yet, even now someone is always bobbing up in the polite society of music with a school band record behind him.

For example, there is LeRoy Kenfield who has been prominent on the platform with the Boston Symphony Orchestra for the past twenty-nine years. And Mr. Kenfield, if you please, got his start with the Farm and Trades School Band.

THE SCHOOL MUSICIAN will be glad to receive stories from any reliable source of musicians who had their beginnings with the home town school band or orchestra and who have made a name for themselves in the musical world or who are sitting in the sacred chairs of our famous military band or symphony organizations. If you have news of any such, let it be forthcoming that all the world may glory in another record of Success.

The Farm and Trades School band as it appears today. Just compare these instruments with those shown in the picture of the original band.



I

T is Christmas Eve. The year, 1776. The little city of Trenton, New Jersey, shivers in the cold; bleak and bitter with the resentment of war.

Within the town, Colonel Rall and his Hessian soldiers hold holiday. Miles away, on the snow-clad hills across the Delaware, lie the despised, barefoot army of ragged Continentals, all but perished in the storm.

Swiftly the hours fly by. It is Christmas night, now, and Colonel Rall dines sumptuously at the Stacey Potts house. Midnight finds him across the road at Postmaster Hunt's glowing under the warmth of convivial wine.

Comes a knock at the door. A German farmer is asking for Colonel Rall. Hunt's negro servant sends him away. A little later a messenger arrives with a note for Rall. The Colonel quaffs another goblet as he tosses the note into his waistcoat pocket.

Nine miles upstream, the half-frozen army of Continentals is working its way across the river, clogged with cakes of ice. The patriot Postmaster sets forth more good wine.

* * * *

By eight o'clock in the morning the battle was over. A thousand Hessians had been taken prisoner. The scornful Colonel Rall lay mortally wounded. The future of American Independence was assured.

* * * *

In a few days it will be Christmas again. There will be gifts and gaiety, Santa and song. Then comes Christmas night—the feasting is over, the fun and the frolicing give place to the more introspective enjoyment of good music—comes an hour when perhaps we may give a thought to the greatness of our blessings.





Mr. Weiss

Some Timely Tips on how to Practice the Brass

By JOSEPH WEISS

EVERY conscientious student instrumentalist wants his playing to win the admiration of his listeners. His ambition is to acquire a manner of playing that permits ease and satisfaction in his work. It is true that only a small minority of students are extremely particular about their playing—only a few seem to care to go in for real results.

Study and practice are the most important factors in the mastery of any musical instrument. The term "practice" is very much misunderstood by most students. Many do not know how and what to practice, and why. They put in much time in so-called practice and yet little progress is made. Among the brass students there are many reasons for this. It is not how many hours one may prac-

tice, but how and what one practices that counts. Intelligent and regular daily application are the factors that make for progress. If a student does not practice regularly and conscientiously he cannot hope to attain any great degree of efficiency. He must set aside a time for practice and strictly abide by it. Let nothing interfere with this period of study. The student should plan his practice and then practice his plan. He must give his work some thought, inquire why he does this or that in his practice, thus insuring greater progress because he understands the what, why and how of what he practices.

Success or failure is determined by seemingly insignificant things. The student who does not pay proper attention to these, and who passes them by will sooner or later discover the

need and value of those very things that he considered unworthy of his attention.

Students who use common sense in their practice may be sure of good results. All players are not alike and some need more application of certain elements of the work than upon another. For instance, if the quality of tone is giving trouble the teacher, or student, must discover the cause or causes. There may be numerous contributing reasons for a rough, tubby, thin or starved tone, faulty articulation or incorrect breathing. It must be recognized that a faulty cause can only give a faulty effect and regardless of how much one may practice it will be ineffective until these faulty causes are removed.

Young brass players should not strive too much for high C. This is



The Edison Junior High School Band of Berkeley, Calif. Joseph Weiss, Director.

Two of Mr. Weiss' Prize Winners



Above, Donald Toombs, Winner, First Prize, Trombone Division, California State Contest, 1929.

Right, Carl Schwedhelm, State Champion, Bbb Sousaphone.

IN THE instrumental soloists' contest, held last May in San Francisco, under the auspices of the Northern California State Bandmasters' Association, there were twenty-four entrants, all selected players coming from various leading school bands throughout Northern California. The outstanding instrumental soloist of the contest was Carl Schwedhelm, Sousaphonist, formerly of the Edison Junior High School Band and now with the Berkeley High Band. He played for his solo, "Fantaisie Brillante," by Arban, winning first prize. The judges unanimously selected him to compete then for the highest award, the gold medal, in a class of four other winners. He also won this prize because of his superior style, technique, tone and phrasing.

The Annual State School Band Contest with more than 30 entrants was held the next day. Carl Schwedhelm was a member of one of the bands and at the conclusion of the contest, which was at midnight, he was called upon by popular request to repeat his solo on the BB Sousaphone to an audience of about six thousand people in the San Francisco Civic Auditorium, and acclaimed as the State High School Champion instrumentalist for 1929.

Donald Toombs, trombonist of the Edison Junior High Band won first prize in the trombone class, playing the "Toreador Song" from Carmen.

Both of these boys are pupils of Joseph Weiss, director of the Edison Junior High School Band, Berkeley, California.



by no means the end in brass playing. Forcing the lips will ruin the embouchure. Players should listen to their own playing and always try to produce a beautiful velvety tone of charming quality on their instrument. They should endeavor to phrase perfectly and bring out the thought of the composer as beautifully as possible. All students should not fail to hear good singing often.

Every player should be critical in his playing; nothing should escape his ear. He must discover things for himself and know the why and how of tone production. If he would achieve success as a superior performer it will be seen that intelligent application of correct principles of tone production on a brass instrument and consistent practice are the only means of making great players.

Offers Prize for Grid Songs of College Type

Because he believes there are too many hymns in the Boston university songbook, an unknown friend of the school has donated \$75 to be used in a prize contest for songs of a more rollicking nature.

"Alma mater" hymns are taboo. He wants football marches and songs of the "Booloo-Booloo" type.

Wurlitzer Buys Famous Violins of Wanamaker

Rudolph Wurlitzer, musical instrument dealer, announced recently his acquisition of the Rodman Wanamaker collection of rare violins, valued at more than \$650,000.

Wurlitzer is believed now to have the greatest collection of such instruments in the world. It is valued at around \$3,000,000.

Included in the Wanamaker collection are 64 violins, violas, cellos, guitars and a harp. Five of the violins are the work of Antonio Stradivarius, the master Italian craftsman of the eighteenth century.

Has Your
Supervisor
Subscribed

to

The School Musician?

Just Among Ourselves

This Department is Conducted by and for Members of the
National School Band and Orchestra Ass'n

EVERY day, in every way, we are getting better and better! Well, perhaps not every day, and maybe not in every way, but in this department of personal mention and comment, at least, (and after all, this is the most important section of the book) we have a few more faces and a few more letters in this issue than appeared in November.

Which is a sign of normal, healthy growth in reader interest, of course, and may result somewhat also from a rapidly growing subscription list. Our circulation is not only increasing daily but the rate of increase is increasing daily. The bigger our family grows, the bigger and better our magazine will grow and the stronger and more able becomes our Association for the wonderful work it has planned to do.

*

Every state in the union is now well represented on our circulation list and every state should be represented in the personal news and comment section. You (and this means *You*—personally—reading these lines at this moment) are appointed a committee

of one to represent your state in the January issue. Write a letter; send some news; express a thought; and send your picture. Don't worry about whether you are good looking or not. Very few great musicians have been.

#

"All of my students in both college and public schools are very enthusiastic over the prospects of THE SCHOOL MUSICIAN and hope to be able to contribute to its success" is the encouraging statement of Arthur L. Williams who is assistant professor of Wind Instruments and School Music in Oberlin College, Oberlin, Ohio. Mr. Williams has sent us an order for 23 subscriptions and we certainly appreciate his co-operative spirit in pulling for our magazine.

#

State-wide Fame for Marching

Karl W. Schlabach, Supervisor of Instrumental Music, Benton Harbor, Mich., writes: "I can't speak too highly of your magazine for its make-up and material and, thank goodness, for

a periodical of that sort that does not fall back on reprints from other papers and trade magazines for reading matter."

This is the sixth year of existence for this band from the "heart of the fruit belt." It was first organized by Birchard Coar, who was its director for two years; then for two years was under the direction of M. A. Petrilli, and is now conducted by Karl W. Schlabach. The present director has had considerable experience in municipal bands and orchestras, was formerly instrumental supervisor at Cuyahoga Falls, Ohio and for two years a student with Patrick Conway.

The Benton Harbor High School Band is very well known throughout the state for its marching, drill formations, letter formations, etc., and has been called by several newspapers "Michigan's best marching high school band." The organization has also proven very popular with the public as a concert band, giving concerts during the winter months on Sunday afternoons in the high school auditorium. The band numbers 50, color bearers, color guard and drum major.



This is the Benton Harbor High School Band, said to be "Michigan's Best Marching High School Band." Watch for a complete story in an early issue by the Supervisor of Instrumental Music in Benton Harbor, Mr. Karl W. Schlabach.

An Enjoyable Letter

From Fredricka Raymond
Royal Oak, Mich.

"The first number of THE SCHOOL MUSICIAN was a very happy surprise and because it contained the Interlochen article it found a place in our hearts at once and we read every word in it from cover to cover. Later the October issue arrived and now we are confident that THE SCHOOL MUSI-



Fredricka Raymond

CIAN belongs to us for here is our own Mr. Maddy, whom we all love and to whom we owe so much.

"During the past summer it was my great privilege to attend the National High School Orchestra and Band Camp at Interlochen. I can not find words to express what this wonderful experience meant to me. You might think it a difficult way to spend a vacation, but not so. Living in the woods with the beautiful sky above, lakes around and the happy companionship of boys and girls from nearly every state in the union was inspiring.

"But our greatest privilege has been to make friends with the great masters of music from all over the world—Beethoven, Liszt, Schubert, Wagner, Tchaikowsky from the past; Busch, Stillman, Kelley, Sowerby, Bloch and Hausein in the present.

"For eight weeks we had music, music, and more music and it wasn't like practice or hard work. We loved it. We are most grateful to the Executive Staff, the Instructors, Camp Counsellors and private teachers. We wanted to do our best for you—you were all so fine. Now that we are back at work in our respective homes and schools, we have THE SCHOOL MUSICIAN through which we may still keep in touch with each other.

School Conducts Cabaret

A RECENT innovation in school musical shows, at least in this section, was a dance and floor show given in the form of a Night Club in the Oakwood High School, Dayton, Ohio, under the direction of E. J. Gatwood, Supervisor of Music. The occasion was the annual Hallowe'en Dance and Party. Each year the music department has been giving a Fall Revue and this year it was decided to combine the dance with the revue and make it all one.

Tables to accommodate three hundred guests in parties of four were set on the gymnasium floor and arranged around the dance floor where the acts were given and where the guests danced during the evening. A cover charge included a reservation at a table, dancing and the floor show. The school's domestic science department did the catering, preparing the refreshments and serving the guests.

A sixteen piece jazz orchestra, made up of music department students, furnished the dance numbers and the accompaniments for the floor show acts. These ranged in variety from solo tap dance numbers to song and dance choruses in costume. Included in the act were numbers by the high school band of thirty-two players and a mixed chorus of eighty voices, singing "Allah's Holiday" by Friml.

The entire house was sold out three days before the performance. In addition to the guest reservations at tables accommodating three hundred there were three hundred gallery seats for observers. The receipts, nearly four hundred and fifty dollars, were larger than for any other single performance in the history of the school.

Millard A. Bryan in Scottsbluff, Neb., is an active subscriber for THE SCHOOL MUSICIAN and has already sent in 12 subscription orders but promises many more. Why not send them in now, Millard, so as to start the New Year right?

#

What is the newest musical activity in your school?

Write us about it.

Isn't This Great!

From Helen Fenton
Seattle, Washington

"When the Editor of THE SCHOOL MUSICIAN asked for short, newsworthy letters from all over the country, I thought I'd better do my share and show what a good sport a 'Westerner' is. I have certainly enjoyed the two copies of THE SCHOOL MUSICIAN so



Helen Fenton

far and just can't wait for the December issue to come sailing over here—or perhaps I'd better say, flying over here! Just to show you my interest in the magazine I have sold eight subscriptions this past week and expect to sell several more.

"How many of you have music clubs in your schools? If so, try an idea which I am planning to do in the near future. At the Club's next meeting in a couple weeks I'm going to present the magazine and ask for a 100 per cent subscription drive. I spoke to the president about it and she said she knew it would work fine. Don't you think that's a good idea? Also, in that way we could expand the "local clubs" which were spoken about in the October issue. I do think it's a marvelous suggestion and approve very sincerely of the gold pins.

"I, also, had the privilege of attending the National High School Orchestra and Band Camp last summer and won a bronze medal for taking third place in the solo violin contest. I just wish that every member of the National Association could have the pleasure of meeting and knowing Mr. Maddy, whom everyone loved last summer as a true and inspiring leader.

"Let's keep this magazine going,

friends, full speed and try to get every high school in the country to have a 100 per cent subscription."

#

Miss Fenton asks that her photo, sent at our request, be returned but you wouldn't really blame us for—well, just forgetting to do anything else but keep it, would you? There is still a lot of empty space on our office wall.

Independence Acknowledges Music

From Ivan Thompson
Independence, Kans.

"I hope I haven't waited too long before sending in my subscription. My music director at high school is very

much enthused over the National Orchestra and Band Camp at Interlochen, Mich. He is using the National Orchestra as a pattern for our high school orchestra which has about 77 pieces. In our high school, music is very important. It takes 34 credits to graduate and orchestra gets two cred-



Ivan Thompson

its a year. So there must be something in music. I am looking forward with much enthusiasm to the trip to Atlantic City with the National High School Orchestra and hope to see a number of the members I met at camp this summer at that time."

The Scottsbluff High School Band (Neb.) made their first appearance in their new uniforms last month at the annual football clash between Scottsbluff and Gering. The uniforms were purchased when the band entered their first national contest at Denver and added greatly to its attractive appearance as evidenced by the many admiring comments addressed to the members.

#

Dean Kuhn is working hard to get subscriptions for THE SCHOOL MUSICIAN in Dover, Ohio, and we have been watching the mails for another nice order like the one received some time ago. How about it, Dean?

They are on the Pay-Roll



This is the Playground Boys' and Girls' Band of New Orleans, taught and directed by Frederick H. Wood, leader of the municipal band. This children's band is Mr. Wood's hobby, for any talented child may join and no charge is made for conducting. The children are required to buy their own instruments, but the band fund pays for their uniforms.

The band is entirely self-supporting. Its appearance at dances, minstrel shows and concerts together with an honorary membership of three hundred contributes to the band fund. The children are taught in a modernly equipped school of music with chart lectures and demonstrations on all instruments teaching the child how to play other instruments beside the one he is using. One individual lesson is given per week, also one lesson in the child's respective section and one general rehearsal.

The band is but a year old and has already given concerts at twenty playgrounds, thirty institutions and in twenty parades. It was the winner of the first contest held in the state of Louisiana during Music Week of 1929,

and also won the Werlein cup for the first organized boys' and girls' band in the city.

The children are given recognition for their studies by medals and chevrons and are paid a quarterly salary from the band fund if they are not late or absent during the quarter. Each child is a member of the National School Band and Orchestra Association, and a subscriber to THE SCHOOL MUSICIAN.

Big Subscription Agent

Well! You're a little late, Joe. You promised to send in your picture in time for the November issue, but you slipped. Better late than never, though

—Eh, Joe?

In case you do not remember, Joe Oszuscik is one of the Association's best workers and we gave him a nice write-up in the November issue. He is a Michigan City (Indiana) boy and a member of the Michigan City High School Band.

Up to three weeks ago Joe had sent in more subscriptions to THE SCHOOL MUSICIAN than had anyone else, but these last three weeks he has been outdone by some of the other boys. And two girls are also ahead of him. Better "stir your stumps" Joe. Send in another flock of subscriptions. We want Michigan City over the top.



Jos. Oszuscik

Work for a
100%
Membership
in
Your School

This happens to be Thanksgiving Day, in the afternoon, that we edit these lines and our thoughts are in harmony with the universal gratitude of our healthy, wealthy and happy nation. Everywhere we look, we see much to be grateful for. Even this first letter we pick up is of the kind so pleasant to receive that we are glad and grateful that our humble efforts are so generously appreciated. This letter is from Mr. E. J. Gatwood, Director of Music, Oakwood Schools, Dayton, Ohio, and it says:

"I would like to say that I like your journal very much. I think it comes nearer being the type of journal which schools have been needing than anything else I have seen. In fact I think it is the only journal which will supply the school student with material which he needs from a musical journal. Good luck and prosperity to you."

We have received quite a number of the two-quarter-and-a-dime subscription coin cards enclosing the silver but the sender neglected to fill in the card

with his name and address. Be sure you have your subscription card filled in completely so there will be no delay in receiving copies of *THE SCHOOL MUSICIAN*.

Class C in their section of the state in the tournament held at Grand Junction in the spring of 1929. In the contest for 1930, the number assigned to them is "Bridal Song" by Goldmark, and for their select number they will offer "Light Cavalry" by F. Von Suppe. *THE SCHOOL MUSICIAN* extends to them heartiest wishes for their continued success.

**Watch for Complete
List of
Solo
Prize Winners
in the January
School Musician
With Pictures!**

The Fruitvale High School Band, Grand Junction, Colo., has made remarkable progress under their able director, Cleon Dalby and has increased from twenty to forty-four members—an excellent showing since there are only 70 pupils in the high school. The band won first place in

A Loyal Bandsman

From Lex. B. Spach
Winston-Salem, N. C.

"I wish to express my happiness and feeling of honor to become a member of your Association. I also wish to express the appreciation I have already for your valuable magazine, *THE SCHOOL MUSICIAN*. I already count it a necessary study in my music classes. It contains a very valuable piece of instruction for professional as well as amateur musicians.

"Concerning your appointing me as reporter of the music activities in The Richard J. Reynolds Memorial High

(Continued on page 40)

30 piece Orchestra, 25 piece Banjo Band and 30 piece Saxophone Band

This year the Shenandoah Conservatory of Music of St. Louis (Mo.) opened its doors for the seventh season of teaching. Ever-increasing number of students go yearly to this institution, whose curriculum comprehensively covers all branches of music.

The opening date of season 1929,

registration in all departments indicate a marked increase over previous years. Owing to the steady increase of pupils, John F. Meth, its manager, had to enlarge the studio and its faculty.

The faculty consists of such artists as Julius Humell, teacher of clarinet; Miss Helen Folker, piano; Irwin Miller, tenor banjo; John F. Meth, violin

and cornet; George Meth, saxophone; E. J. Sporleder, trombone; Myrtle Gissler, harmony, counterpoint and composition, Hawaiian and standard guitar; John Lusher, drums; Milton Tobias, ukelele.

The feature of this season is an orchestra of 30 pieces, a tenor banjo band of 25, and a saxophone band of 30 pieces.



A group of young students of the Shenandoah Conservatory of Music



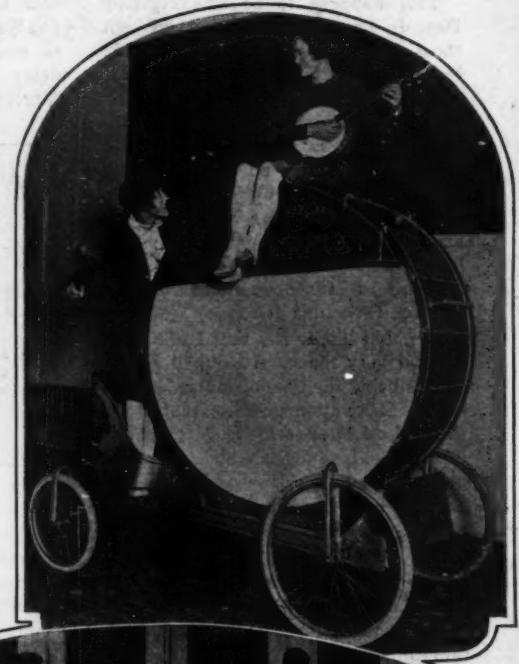
Said to be the WORLD'S YOUNGEST BAND is this—boys of the Kalihi Orphanage, Honolulu. They average 8 years of age but their harmonies suggest adults of many years training. Father Francis directs them on the lawn of the estate of Senator Robert Shingle in Honolulu.

(Herbert.)



Ruggerio Ricci is 9 years old and a native of San Francisco. He is hailed as the greatest living boy violinist of his age. He is one of six children and started to play the violin when he was five.

(Herbert.)



THE WORLD
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ukulele.



Summit, N. J., boasts the only Elementary School Band in the State. Most of the instruments were "found in the attic." The teachers help out when the score calls for PP.

(Keystone.)

Drury Band of North Adams, Mass., serenaded President Hoover at the White House recently. Rep. Treadway, of Mass., is also enjoying it.

(National.)



Walter Damrosch, conductor of the New York Symphony, rehearsing at Aeolian Hall with the symphony orchestra made up of one hundred of the finest boy musicians in New York's high schools for their first concert. (Herbert.)

WORLD'S LARGEST (left). *Merle Price on top of the six University of Southern California drum, and Miss Erma Willis, presented this novel orchestra at the University's "Pep Rally" in Los Angeles. Miss Price played the ukelele, while Miss Willis held the stick, evidently ready to drown my discords.*

(Herbert.)

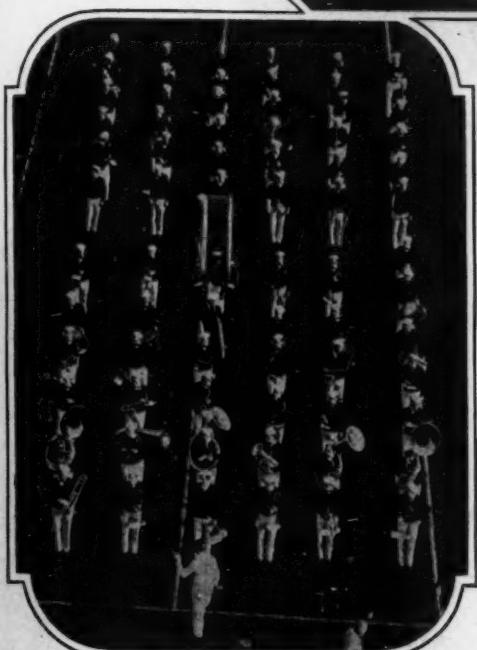
SONG THE NOTABLES (left). *Goucher College girls recently on S. S. Berengaria will be entertained by members their alma mater—Goucher Saxophone Orchestra—read left to right: Misses Louise Berndt at the drums, Marie Ruzicka on saxophone, Kathryn Smutz with alto saxophone and Rachel Payne with flute.*

(Herbert.)



GERALDINE VITO, nine, is said to be the world's youngest harpist. Her father, Joseph Vito, is solo harpist of the Cincinnati Symphony Orchestra. She has already appeared with him in concert.

(Herbert.)



One of the most famous bands in collegiate circles is the Harvard football band. Here it is seen on parade on the gridiron.

(Herbert.)

(Right) The result of a teacher's bright idea at the Upper North Street School, Poplar, (N. C.) is this tiny-tots "Percussion Band." They each take a turn at conducting.

(Keystone.)



This 28-piece band of the Piedmont (Calif.) High School will play at the California State Institute at Oakland the latter part of December.

(Keystone.)



Practice made Perfect

By
GEORGE HENRY NOLTON

Why is it that most beginners in music shudder at the mention of practice? Isn't it because, at the end of the hour, there seems to be so little actually gained—so little progress made? In this article Mr. Nolton tells you how to make every minute count, with definite and gratifying results.

MOST teachers of music, even most of the best, appear to take it for granted that the pupil knows how to practice. One may venture to say that many an otherwise good teacher never concerns himself with the matter of teaching his pupil any systematic, scientific procedure of music learning, yet a knowledge of how best to learn is no less important than what best to learn.

The pupil goes to his teacher, has his mistakes pointed out and is told or shown the correct way of doing the part wrongly done; he receives suggestions as to interpretations, as to matters of technic of fingers, hand, wrist, arms, etc., and he has his advance work laid out for him. If that pupil should do his practicing with the idea of producing the right tones, the right notes, the right phrasing, the right accents, shading, and the like, merely through mechanical repetition, he is not getting the real value out of his lessons.

The boy who plays his assigned lesson work ten times within the hour while his mind wanders to baseball, or swimming or motoring, and thinks that his distasteful musical duty is done, is not made to realize that most of his time at the instrument has been wasted; that were he to keep his thought on the work in hand he would accomplish more in ten minutes than he could in an hour of practice with his hands in one place and his mind in another.

The object of practice is, or should be, to get the greatest amount of progress out of the least time.

How are we going to do this consistently day after day? There can be only one thing that will definitely show what to do when at practice, and



A Composer, Pedagogue, Conductor, with twenty-five years experience under the batons of such famous conductors as Christian Bach, Emil Pour, Emil Oberhofer and Theodore Thomas, Mr. Nolton is well qualified to prescribe for this common ailment.

that one thing is knowledge of your subject. I will call the actual practice "Applied Science."

Let us assume that you have chosen the etude to study. The point of concentration must always be on the objective and the object sought in the study of any subject is power, so automatically "Power" becomes the vital point upon which we shall at all times concentrate. In music, it is playing or singing power.

Look to your composition now and stop at the first measure that offers even the slightest difficulty over which you have not developed the fullest power.

Of course, we differ in our power of

observation. You may see nothing in the whole composition that needs serious practice; I may find the very first tone needing an hour's study. So it depends on the individual's mental power which varies in proportion to former knowledge and experience as to how much proper practice material shall evolve from this chosen composition. Playing all the notes alone will never bring the desired result.

Now let us digress for a moment to consider a crude but practical comparison. Walking through a lawn over the same path frequently you know will soon wear a path bare of grass, yet very, very much depends upon the kind of walking as to the time it will take to wear that path. We want a clean path. Suppose we walk back and forth for six days of eight hours each. Now the shoes you wear and what you weigh and your manner of walking have a lot to do with the results you obtain.

And now let us apply the same number of hours for making the path, which is forty-eight, to the study of our composition. This will require eight weeks of one hour per day, omitting Sundays. If by this time you have given any thought of how long the path should be to be clear of grass in six days, eight hours per day, you will perhaps have also given a little thought to the length of the composition and do not overlook the most important part which, like with the path, is the thickness—or toughness—of the grass. So it is with the composition—the amount of difficulty. Also, do not overlook that the composition, like the path cleared of all grass in a given time is to be free from all errors in a given time. So far we have the

(Continued on page 39)



Nurses Do Their "Fretting" Musically

"HOW to introduce the sooth-ing effect of music to the trying daily routine of student nurses, was the question asked by Dora Levine, Superintendent of Nurses, of the Mt. Sinai Hos-pital Training School, of Chi-cago. So, after considering several methods, she became convinced of the easy adaptability of fretted instruments, and soon after,

the Mt. Sinai Banjo and Mandolin Club started their regular rehearsals, under the instruction and leadership of Clarence W. Castelle, a well-known teacher. The Service Club of the hospital, a group of very able women, proved themselves sympathetic to the idea by financing the pur-chase of most of the instruments and equipment, making it possi-ble for the nurses to have all these advantages without cost.

Now, in spite of the hard class work and the long hours of hos-pital service, the nurses have made rapid strides, and are playing remarkably well for the short time they have been study-ing. The choice of fretted instru-ments therefore, has proved a wise selection. The Club fur-nishes music for the graduation exercises, and many of the hos-pital social activities are en-hanced by it."

The "Talkies"! Music's Perfect Press-agent

WHILE out in Hollywood they go about the business of making them in the most amazingly efficient manner, here and there over the surface of the globe a few squawks about the "talkies" are still audible. Antwerp, Belgium, thea-tters have lately boycotted them. "The Ould Sod" is still waiting for them to be "improved considerably," as witnesseth the statement of the manager of the "Imperial," largest movie house in Belfast. Over here so urbane a retailer of gossip as Mr. Oscar Odd McIntyre has lately passed along a statement to the effect, "they are whispering, the silent movie is coming to life again with a bang." Boycotts in Belgium, belligerency in Belfast, and whispers in California—all of this is to laugh.

The "talkies" are here and they are going to stay here. The whispers of "inside men" and old World conserva-

ism won't drive them away and in the meantime recent statistics (and we believe reliable), state that 23 per cent of all professional musicians in the country are out of work directly as a result of the influx of the "talkies" and the radio.

This is serious and at first glance leaves little room for optimism in viewing the case of music and the professional musician. Yet at the risk of being taken for one of those incorrigibles who arise at the most horrible moments to quote "It's always darkest just before the dawn," we dare to point to a perhaps distant but, nevertheless, gleaming ray of hope.

Is it not quite possible that in the long run the "talkies," radio and the cause of good music (mind you we say *good music*) will join hand in hand each to complement the other? How? Simply through a process of education

and re-adjustment. There can be little doubt that the musical appetite of America is being whetted and made more discriminating because radio and the "talkies" are bringing good music to the attention of the mass of Ameri-can people.

"The Desert Song," perhaps the most beautiful of latter day operettas, was recently filmed and its beautiful songs and scenes are now being enjoyed by people who never have enjoyed them before the era of sound pictures. It's but a short step from "The Desert Song" to such things as say "The Mikado" or "Madame Butter-fly" and thence on upward to the great and classic in music—to opera with full symphony orchestra accom-paniment.

What does all this mean to the fu-ture of music? Plenty. It means that

(Continued on page 33)

Gift of Nature

**Pre-eminent
above all
Instruments**

The Voice

By
FRANTZ PROSCHOWSKI

EVOLUTION assumes the responsibility of recording the origin of man; similarly, it must also explain the origin of speech. Man is above the animal because of his ability to reason and to assert his intellect through speech, thoughts expressed through sound; therefore our subject is tone-thinking, the art of achieving sound.

Consciousness in both animal and man is based on the finer senses. Animal mind has percept but no concept, consequently no speech; human mind has both percept and concept, and it is the latter asset which is fundamental in speech or "thought-sound"—"tone thinking." The same thoughts are expressed through different words in the many languages of the world, the same ideas or concepts; representing numerous percepts, resulting from different emotions. Thus we have a complex of different abstract concepts, and during the millions of years of evolution all this took on the same sound form or vowel construction which is the basis of any language; hence should we not stop and think,



Have you encountered voice regrets, difficulties that you cannot overcome? Tell your voice regrets to this eminent vocal instructor. He will answer your questions in this department of THE SCHOOL MUSICIAN. Address Frantz Proschowski direct, at his studio, 74 Riverside Drive, New York City, or care of THE SCHOOL MUSICIAN.

realize and appreciate the importance of these sound forms or vowels?

We have emotions that cannot be expressed in words. Music is a universal sound; it is a language based on rhythm, tonality, and harmony. Music is a language expressing emotion, which is internationally understood. Our art, the art of singing, combines the universal language of music with the art of the poet. Poetry expressed through language plus music to augment it with emotions which words cannot express; this is the art of singing.

The phenomenon of the human voice is a study leading us into the deepest philosophy. The mechanical, physical, and acoustical understanding of the human voice is like the understanding of a language and its grammar. Comparatively speaking, such vocal knowledge does not in itself make a singer of any and every individual, just as

this amount of literary enlightenment does not enable one to write poetry or to enter into any activity as an author. Superior mental qualities belong to the higher intellectual faculties of the mind, and only those possessing these superior qualifications can attain the heights and present the highest art of expressing intellect through the voice, or guide others in doing so. The knowledge of the physical, mechanical part of the art of singing is indeed minor to some. Where we find a great talent we may omit a great deal of this knowledge which might induce self-consciousness. Here I have reference to too much physical suggestion as to tone-placement and breath-support, which are after all only terms—not necessary to the true art of expressing the mind in vocal form.

The human voice, that gift of Nature pre-eminent above all instru-

(Continued on page 45)

Chopin's Loveliest Prelude

Play it This Way!



Theodora Troendle

By Theodora Troendle

THE so-called "raindrop" prelude is in all probability as fancifully named as the "Moonlight" Sonata of Beethoven. Chopin is supposed to have written this inspired composition during a violent storm, the constant repetition of the Ab presumably being the rain beating remorselessly on the tiled roof of the desolate old monastery of Valdemossa whither he and his friend, George Sand, had sought quiet and repose during their sojourn at Palma on the island of Majorca. However, it is reasonably certain that the preludes were practically completed before the unhappy journey was ever undertaken, and it is equally doubtful if a storm played any part in the conception or inspiration of this prelude, the most widely known and beloved of all Chopin's preludes.

Let us consider it carefully. First, notice the form, which is unusually clearly defined. The first four measures contain the first complete musical sentence. On the fourth beat of measure 8 the successive "sentence," a trifle more agitated in character, is ushered in. At measure 20 the first "sentence" returns, calm, but with a poignant and restrained sadness that seems almost too deep for utterance. The change of key brings you into the middle section, entirely different in character, reaching quite turbulent heights and depths. Notice that Chopin does not relinquish his Ab (only it is now G \sharp) and the interesting point is that though the Ab (G \sharp)

sounds continuously through the entire piece, never does it become monotonous, never does it jar or disturb the most sensitive ear. It is quite an inter-

ly—or if he has—he has certainly not similarly succeeded in creating a masterpiece.

In the middle section the form continues to be quite comprehensive. The first 8 measures provide the subject matter; the next eight repeat and amplify the first sentence, then the whole passage is repeated note for note followed by 16 measures more of development, which leads so cleverly back to the first musical thought, sounding all the more delicate and exquisite after the thundering section just preceding.

In working out the conception or interpretation of a piece, the first step is to dissect the form so that you do not commit the error of running the sentences together into a blurred outline, but make the structure clear to even the most casual listener.

Turning to the beginning again—notice the sustained thirds in the left hand, also the sustained C in measure 3. These notes in the accompaniment must be brought out—not conspicuously—but they must "sound three." Play the opening sentence very simply. Avoid extremes in tempo and also excessive rubato. When the sentence is repeated, play either a little louder or a trifle softer than the first time so as to have contrast. At measure 9 work up, ever so slightly at first, both the tempo and the emotional intensity. Measure 15 is a good place to "turn the corner" and commence to descend to the placidity of the first theme



Don't Be Bashful

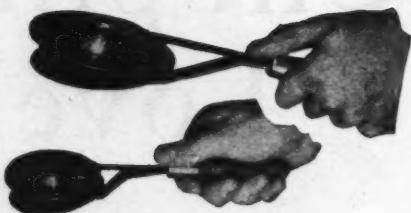
As you read through the pages of THE SCHOOL MUSICIAN, many suggestions come to you—ideas that you would like to send in for others to read. Don't be bashful. Don't say, "Oh! I can't write well enough." You can. And remember this is all-in-the-family, anyway. Let's have lots of letters, from every state, for the next issue. This means you.

esting feat—to write an entire piece around one note. No other composer, to my knowledge, has written similar-



Foot Sock Cymbal.

Scottie's Drum Notes



Hand Rhythm Cymbals.

By Andrew V. Scott

A gentleman from the east rebukes me for introducing Kettle Drum parts in a recent composition of mine. He says, "Kettle drums are made only for the orchestra and should be used in the finer class of music. Drum Corps do not play music suitable for these drums and I think they should be left in their proper place, which, to my way of thinking, is the orchestra."

Kettle drums and trumpets were used in the military service years before our great great grandfathers were even thought of, and to prove my statement I am quoting the following from Military History:

"When the Master General took to the field in time of war we find among his staff a Trumpeter and Kettle Drummer. The Kettle Drums were mounted on a chariot drawn by six white horses. They appeared in the field for the first time during the Irish Rebellion of 1689. The Kettle Drummer, whose name was John Burnett, held a fine position, being paid four shillings a day, and his uniform cost fifty pounds." Sir James Turner, a military authority, speaks of them as being quite a novelty. "There is," he says, "another martial instrument used with the cavalry which they call the Kettle Drum: there be two of them, one hangs before the drummer's saddle on both which he beats."

They are not ordinary. Princes, Dukes and Earls may have them with the troops which ordinarily are called life guards, so may Generals and Lieutenant Generals, though they be not noblemen. The Germans, Danes and Swedes permit none under a Baron to have them, unless they are taken in battle from an enemy.

Instructions for Kettle Drummer

"The Kettle Drummer should be a man of heart, preferring rather to perish in the combat rather than to allow himself to be taken with his drums. He should have a pleasing motion of the arm, an accurate ear and take delight in diverting his master by agreeable airs in deeds of mirth."

So my friend, you may play the Kettle Drums in the orchestra and I

will be quite happy and contented "to be mounted on a chariot drawn by six white horses."

Foot Sock Cymbal Beats

Top Notes: Bass Drum.
Lower Notes: Cymbal.

ANDREW V. SCOTT

A musical score consisting of six staves, each representing a different beat pattern for the foot sock cymbal. The staves are in common time and feature various note heads and rests.

Hand Rhythm Cymbals

A musical score consisting of six staves, each representing a different beat pattern for the hand rhythm cymbals. The staves are in common time and feature various note heads and rests.

Dear Mr. Scott: I am a drummer in a High School Orchestra, and have just formed my own dance band. I have often noticed the fine rhythm effects that theater drummers get with hand cymbals. Can you tell me how these cymbals are used? Is there any music written for them? Also, are foot sock cymbals really necessary? I hope that you will not think these questions foolish, and that you will answer them in an early issue of *The School Musician*.

G. A. M., Chicago, Ill.

Bock-a-da-Bock Rhythm Cymbals

Mark Fisher, Chicago, Ill., famous Master of Ceremonies, christened these cymbals "Bock-a-da-Bock" because of their fascinating cupped effect on fast rhythms. They help flash and feature the drummer as well as providing a snappy cymbal effect and hot rhythms for the orchestra. Will give you cymbal ring if played for glancing blows. Used in pairs, or singly.

Foot Sock Cymbal Effects

Left foot cymbals are as necessary in the modern dance and presentation orchestra as the bass drum pedal. Fine for working up military cymbal effects, for after beat with bass drum or on the beat.

The enterprising young drummer should realize that these two rhythmical effects are necessary due to their great popularity with famous dance and theater drummers.

The following exercises will, no doubt, assist the beginner in becoming acquainted with the various rhythms now used in modern music and in which these two very popular rhythmical effects play an important part.

The Advertisers
in the
School Musician
Are really
making it possible
for your Magazine
to exist

Patronize our
Advertisers

An Intimate Chat About

Hubert S. Warren

Of our Hall of Fame

(Picture on page 2)

HUBERT S. WARREN received his early education in the public schools of Herman, Minnesota, graduating from High School in 1907. After spending two years teaching a country school he continued his education at the University of South Dakota, majoring in music. In 1912 he took up the study of the cornet with Mr. A. F. Weldon of Chicago. He is also a pupil of Mr. Vandercook and "the famous Virtuoso," Bohmir Kryl.

Mr. Warren has now been located in Gary for the past ten years, during which time he has established the band work in that city on a firm and systematic basis. Gary bands have been contesting since 1923. They have won the State Championship of Indiana twice. In 1928 the Froebel Concert Band won fourth place in the National Contest at Joliet. The Emerson Concert Band, in 1929, traveled all the way to Denver, Colorado, to place third in the National Contest. This band was composed of one hundred and ten players, all boys, except one harp player.

During the Indiana State Teacher's Convention at Indianapolis this year Mr. Warren was elected Vice President.

dent of the Indiana Band and Orchestra Association. The Emerson Concert Band, which is pictured herewith, has won the Lake County Band and Orchestra Contest for the past five years in succession.

Mr. Warren's assistant, Mr. Clarence V. Hendrickson, is a product of the Gary Schools, having played solo B flat clarinet in the Emerson Concert Band for five years. He continued his musical education at Northwestern University and now is regularly employed as an instructor at the Emerson School.

The Emerson School has a very fine Girl's Band with complete instrumentation, numbering ninety players and also a Concert Orchestra with complete instrumentation, numbering ninety-five players.

Mr. Warren and Mr. Hendrickson have worked out a very unique way of giving instrumental examinations. These examinations are given monthly and the examiner does not know who is playing. The seating arrangement of all these concert organizations is based on these contests.

The citizens of Gary are very proud of their bands and orchestras and give them unlimited support.



The Emerson Concert Band which took Third Place at the Denver National Contest last spring.

Who is your favorite for Next Month?
Let's have your Votes

The American Fretted League

A Special Department for Fret Players



School Banjo Classes

A WARM advocate of group banjo teaching in the public schools has been revealed in the person of Clarence Byrn, head of the Music Department at the Cass Technical High School in Detroit. Mr. Byrn is also known for his work in charge of the instrumental department in the Summer School of Music at New York University. In writing to the National Bureau for the Advancement of Music about the banjo classes at his school, Mr. Byrn stated that they were in charge of Howard Rosser, who is also the conductor of the school's dance orchestra and teacher of violin and clarinet. Mr. Byrn added: "He is very much interested in the banjo. He believes, with me, that the banjo is coming in rather than going out. The class in banjo is one of our busiest and most enthusiastic. Our banjo class in the day school will be in session throughout the year and I expect to start another evening school class sometime in January."

One reason for Mr. Byrn's fostering of these banjo classes consists of their possibilities for giving the young people an instrumental training which may help them vocationally in their adult life. Says Mr. Byrn: "I try to have all my French horn players take up banjo. This cannot interfere with their study of the horn and it opens up to them a big musical field which is already giving employment to hundreds of young men in all sections of the country.

"The horn, an instrument not so readily adapted to rough and tumble routine, does not offer ready employment to many players in any particular locality and yet no artistic wind and string ensemble can function without two to four horns. Even an ordinary wind band should have its complete horn choir. There is need for good horn players but the restricted



Prize Winner

George Calangi was the winner of a \$140 banjo donated by a local band instrument concern for the contest staged at the Pantages theatre in New Orleans a few weeks ago by Joe Roberts, a famous banjoist. George won the unanimous approval of the audience with his excellent playing of "Marche Militaire" by Colby. Mr. Roberts spoke in the highest praise of his technique, pointing out that it showed what "clean work would do." Young Calangi is a pupil of F. Munro Planque, and has had less than seven months' tuition as a banjoist.

number of openings to them in any community compels many of them to make the bulk of their living in industry or through doubling on some other instrument."

In thanking the Bureau for sending to him its book, "Fretted Instrument Orchestras," Mr. Byrn said: "The bibliography of musical publications and instruction books for plectrum organizations should be very valuable to thousands of young students, play-

ers and conductors of fretted instrument groups." A copy of the book is available without charge to anyone interested in fretted instrument group work, upon a request to the National Bureau for the Advancement of Music, 45 West 45th Street, New York City.

Dates Announced for Chicago School Music Contests

The complete program for choral, band, orchestra and solo contests for Chicago schools has now been completed and THE SCHOOL MUSICIAN will act as the "unofficial" news medium for these contests. We have been assured the full cooperation of Mr. L. H. Condy, Supervisor of Band Music, Chicago Board of Education, in carrying out this pledge.

A bulletin recently issued to the Principals of Chicago Senior High Schools gives the contest dates as follows:

Dates for Choral and Orchestral Contests
Wednesday, January 8, 1930—Choral Preliminaries

Thursday, January 16, 1930—Choral Contest

Tuesday, March 18, 1930—Festival Program for Chicago

Tuesday, March 25, 1930—Repetition of Festival Program for Supervisors' Conference

Wednesday, May 7, 1930—Orchestral Preliminaries

Thursday, May 15, 1930—Orchestral Contest

Dates for Band Contest
Solo Contest: Preliminaries—December 9, 10, 11;
Girls—December 12. Final—Boys only, Friday, December 13
Small Ensemble Contest: Friday, January 10

(Continued on next page)

"Fretted Instruments Have Their Place in the Schools"

Concert Band Contest: Preliminaries April 8, 9, 10. Final—April 18.
Marching Band Contest: Last week in May or first week in June at Stagg Field, University of Chicago

Solo Contest

The concensus of opinion seems that the first semester is the better time to conduct the solo contest. The officers and Board of Directors in meeting on October 21 decided to recommend with the approval of the Director of Bands and Superintendent that it be held the second week in December. There are several good reasons for holding it in the first semester:

1. Students will benefit by having incentive early in year.
2. Keeps music education before students, parents and public the year round.
3. Moves it away from band, orchestra and glee club contest and preparation for school plays in Spring.

The plan that was followed last year worked out so well that it is proposed again:

Preliminaries—4:00 to 6:00 P. M.—

North Section, Roosevelt, Dec. 9

West Section, McKinley, Dec. 10

South Section, Englewood, Dec. 11

Girls Section, Austin, Dec. 12

Final—Crane College—Evening—

Dec. 13—

Competition to be on the following instruments:

Cornet, Trumpet, Flugel Horn—To compete separately—i. e., cornet vs. cornet, etc.

French Horn, Trombone, Baritone, Basses, Upright Sousaphone—To compete separately.

Flute, Piccolo—To compete separately.

Clarinets: B flat, Alto, Bass—To compete separately. Oboe, Bassoon. Saxes: Alto, Tenor, Baritone—To compete separately. Xylophone, Drums.

This year the competition is to include, also, E flat Clarinet, Sarrusophone and Tympani.

In the January issue of THE SCHOOL MUSICIAN, we hope to be able to present a complete report of these contests with many pictures of the prize winners.

The Talkies!

Music's Perfect Press Agent

(Continued from page 27)

music has at last found a perfect advertising medium! People who never knew what a beautiful operetta was now know just how glorious a thing it is, because they've seen "The Desert Song." Do you suppose that seeing it has not aroused a desire in many of

them to see operetta actually produced on a stage? People who never desired to see and hear such things before do so now, because now they know what such things are. And they won't be satisfied with reproductions, no matter how good, for long. Did you ever hear someone say, "Boy, how I wish I was there," while listening to an exciting football game or a prizefight over the radio? Far from removing his desire to be actually on the scene of things the broadcast word-picture has increased his desire mightily. The chances are that he will be on hand at the next affair of the same kind.

And in this same manner broadcasts and sound picture reproductions of symphony orchestras, band concerts, operas, dance orchestras, and concert recitals will in the end inevitably whet the desire of the American people to

be on hand at such performances in person. In other words radio and the "talkies," are in one very real sense simply advertisement of the real thing. They are pictures of the product just as truly as are the illustrations which appear on advertising pages; what's more they can't get too good,—the better the picture, the better the advertisement.

But when advertising really comes to music, it is going to do for it just exactly what it has done for business. It is going to educate the consumer. It will teach him the difference between good and bad. It will teach him to look for quality as a first consideration rather than price. This means that the public is going to demand not just more music but more *good music*. In the future the good musician will prosper. The poor musician?

Horn Lets Youth "Blow Off Steam"



MORE comes out of a horn than music, or in other words the advantages to the boy or girl who plays in the school band or orchestra are not confined to the musical education and good times he gets out of doing it. College presidents, professors and directors of music all attest to the far-reaching profits which such training give the student. Out of 157 of such authorities co-operating in a survey made recently, 154 specifically mentioned the character-building quality of music study. Learning to play an instrument calls for perseverance; self-discipline, patience, poise are some of the sterling qualities it develops.

In line with these is the spirit of co-operation, of team work and the learning to subordinate one's own interests for the sake of the group which many a boy or girl learns for the first time when he joins the school band or orchestra.

The cultural advantages received second emphasis—the ability to enjoy good music as well as the other arts. A little actual experience in playing gives the greatest understanding of the problems of the professional musician and an appreciation of his genius. Equally valuable is the so-called mental training which playing in a band or orchestra affords the young student. Clear thinking, accuracy, concentration, quick adaptability are some of the qualities which music stimulates and whose effects are shown in other fields of endeavor.

Improved health is still another advantage, induced by relaxing the nerves, improving the posture and expanding the lung capacity which various types of music study involve. Financial awards, too, are coming to the young musician who earns pocket money, opens a savings account, or even earns his way through school by playing or teaching some musical instrument.

The Little Music Master's Classroom

See the Questions on Page 3 Before You

The Solfeggio

TO facilitate vocal instruction and sight reading, Guido of Arezzo founded a system known as solfeggio. Noticing that each line of the hymn to St. John began a note higher than the preceding, he adopted the first syllable of each line as the name of its corresponding note.

"Ut queant laxis

Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labii reatum
Sancte Johannes."

Later the "Ut" was changed to "Do" except in France, and "Si" or "Ti" was added. So was evolved the sight reading system which is still in use, consisting of the syllable signs, Do, Re, Mi, Fa, Sol, La, Si, Do. It was founded in the 11th century.

Syncopation

WHERE arbitrary metric accentuations do not conform to the natural accent, that is, the heavier notes occupy lighter beats or fractions, such shifting of the natural rhythm is called syncopation.

The Time Signature is a sign placed upon the staff, after the key signature, to indicate the rhythm in which the composition is to be played. The lower figure indicates the value of each of the time units, or beats, employed, while the upper indicates the number of such beats which constitute each and every measure. Bar lines are used to separate the measures.

This signature is a complete indication, therefore, that six beats, each an eighth note in length (or its equiva-

Read this Page

lent in subdivisions) are to constitute each measure in a composition written in four sharps. In modern compositions, unusual time signatures (5-4, 7-4, 7-16) have appeared, and also the tendency to change the time frequent-

lar world was no less active in acquiring and cultivating free musical expression. The singers of the people were not restricted by ecclesiastical rules nor by mathematical theories, but sang as their musical feelings dictated. Thus music, as a form of free expression, began to achieve a vigorous and rapid development.

The great event which transformed not only the religious and political conditions, but also the collective intellectual activities of Europe in the middle ages, was the beginning of the Crusades in 1096. The enrichment experienced by the poetry of the West, both in depth of feeling and in form of expression, came as a direct consequence of the Crusades. Long years of separation from home and family brought about a deepening of the emotional life in the members of the many knightly orders and the adventurous multitudes who responded to the summons. A new species of poetry arose, in which chivalry and love service (Ger. minnedienst) found expression. This was called the gay science (gaya ciencia), indigenous at first to the environment of Provence. Here the grandes of the country practiced this science, the first being Count William

of Poitiers (1087-1127) and Chateleine de Coucy, followed later by King Thibaut of Navarre (1201-54). They were, however, only the originators of songs, and were called trouveres in northern France and troubadours in the southern parts (Ital., trovatore; Eng., troubadour). The singing of the songs, as also the instrumental accompaniment

(Continued on page 44)



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ly by alternating several measures in a given time with one or more in unusual time.

Troubadors and Minstrels

WHILE the gifted students of music within the Church were striving zealously to advance the theory and practice of music, the secu-

It Is to Laugh

Overrun

"What have you in your garden this year, Simpkins?"

"All the Leghorns and Plymouth Rocks in the neighborhood."



Mother: "If you do that again, I'll slap your face."

Offspring: "Yes, you smack my face, and I'll tell the conductor how old I am."

Well, Well!

A Londoner took an American to see "Hamlet." "You sure are behind the times here," remarked the American. "I saw this play in New York four years ago."—Christian Register.

The Proof

Teacher: "Surely you know what the word 'mirror' means, Tommy. After you have washed your face, what do you look at to see if it is clean?"

Tommy: "The towel, sir."—Royal Arcanum Bulletin.

The Guest

Mrs. Muchmoney (to new cook): "Sunday we usually go for a drive directly after dinner."

"Excellent, mum," replied the pleased servant, "but, then, of course, I shall have to lave the dishes till we come back."

How to Spell

I don't know how to spell real well,
But this one thing I know:
That Debt is just a little word
Beginning with an Owe.

—New Outlook.

He's Like the Majority

The singer was just finishing an Italian number as two visitors entered the studio. He commented upon the beauty of Italian and then sang an English ballad (in English, of course). One of the visitors looked up as he finished and said, "Could you sing that in English too?" E. H.

The Effort

They sat opposite each other at a rather rickety marble-topped table in the crowded teashop.

One was a big, burly individual, and the other a diminutive little man in a bowler hat.

They had been steadily munching for a quarter of an hour, when the little man suddenly tapped the other on the arm.

"Do you think you could pass me the sugar?" he asked, rather timidously.

The big, burly one scowled.

"P'raps," he muttered. "I've bin moving pianners all me life."—Answers.

Continuous Performance

A couple of rival but friendly shopkeepers were talking things over.

"When does your opening sale close?" asked the first.

"When our closing sale opens," the second replied.—American Legion Monthly.

Cakes Not Candles

Mother: "Tommy, wouldn't you like to have a pretty cake with five candles on it for your party?"

"Tommy: "I think I'd rather have five cakes and one candle, Mamma."—Paddington Mercury.



West—This rope is used t' ketch cows with.

East—How interesting! and what do you use for bait?



His Job

Chief: "What was your last job?"

Applicant: "I worked at a school that taught how to write well."

"But what did you do there?"

"I had to jog the table while the new pupils wrote: 'This is a specimen of my handwriting before taking Scribe's writing course.' — Lustige Kolner Zeitung (Cologne).



Smart Black Hens

Little Girl: "Black hens are cleverer than white ones, aren't they, Mummie?"

Mother: "Why, dear?"

Little Girl: "'Cos the black hens can lay white eggs, and the white ones can't lay black."—Humorist.



Puzzled

"I want to order some flesh-colored stockings," said the voice over the phone.

"Yes, mam, and what kind will you want—pink, yellow, copper, or black?"

MUSICAL NIGHTMARE



The saxophonist got too hot.

National High School Orchestra to Play in Two Sections in 1930

Will Be Heard by School Superintendents in Atlantic City and Music Supervisors in Chicago; Public Concerts Also Scheduled in Philadelphia, New York and Washington

TWO novel and significant developments will mark the activities of the 1930 National High School Orchestra, now in the process of organization.

One is that the orchestra will play in two sections instead of one as heretofore. The other is that the orchestra will go "on tour," giving public concerts in Philadelphia, New York and Washington.

Section A of the orchestra will play in Atlantic City, N. J., in connection with the meeting of the Department of Superintendence of the National Education Association there on February 23-27, while Section B will gather about a month later in Chicago for the Music Supervisors National Conference, March 21-26. Conductors of the Atlantic City orchestra will be Walter Damrosch and J. E. Maddy, while the conductors for the Chicago orchestra will be Mr. Maddy and Frederick A. Stock.

Immediately following the final program of the Department of Superintendence convention in Atlantic City, a select group of 200 players from the National High School Orchestra will travel to Philadelphia where they will give a concert Thursday evening, February 27, at the Metropolitan Opera House under the auspices of the Philadelphia Civic Music Association. The following evening, February 28, the group will play in Carnegie Hall, New York City, at a concert sponsored by Dr. John Erskine, president of the Juilliard Foundation, after which a reception will be given for the orchestra members at the Juilliard School of Music. On Saturday, March 1, the orchestra will give a concert at the new Constitution Hall, Washington, D. C., sponsored by Mrs. (Senator) A. H. Vandenberg. This will be an invitation concert at which a large number of government officials will be present.

The orchestra group that will go on tour will be made up of 200 selected

players who were trained at the National High School Orchestra and Band Camp at Interlochen, Mich., last summer. The programs, which were rehearsed at the camp, include more difficult numbers than those included in the Atlantic City or Chicago programs.

While the personnel of the two orchestra sections will be entirely different, the organization and management will be the same in both cases. Each section will number about 300 players. No player will be permitted to play in both sections, but the student is free to indicate in his application which organization he wishes to enter and also whether he wishes to be considered for the other group if not accepted for the one of his choice.

Membership in either section of the orchestra is open to high school students of excellent character who are also fine musicians and loyal members of their school organizations. Each applicant must be recommended by his school superintendent or principal and music supervisor. Players will be selected on merit as evidenced in their applications. Preference will be given first to the best player entered from each state and second, to players who have been previous members of the National High School Orchestra and Band Camp. Supervisors having talented students should communicate at once with Mr. Maddy, Box 386, Ann Arbor, Mich.

Selection of players will be made on December 15 and students notified of their acceptance or non-acceptance on that date. Accepted players will be expected to send checks for \$25 before January 1, 1930, as an assurance of good faith and to cover the cost of their hotel accommodations during their stay in Atlantic City or Chicago. Music will be sent out on January 1, for advance practice and the players will be required to master their music before the orchestra assembles.

Indiana Bandmasters Seek Legislation for Band Tax Law Proposed Measure Presented at Convention at Indianapolis

(By Otto H. Frederickson)

Plans for the proposed band tax law were presented at the annual I. B. A. convention, held at Hotel Washington, Indianapolis, which will be on the order of the nationally known Iowa Band Law of which Major Landers was sponsor.

President Fred E. Waters called attention to the many details necessary for its enactment. Because of the indifference of many bandmasters to support this measure, every member was urged to push it through to a successful issue. Cooperation and organized effort was emphasized.

Squarely behind the school band movement, the I. B. A. pledged itself to promote its interest. However, it looks with disfavor on the school band entering the commercial field where regularly organized bands exist.

Taking the position that a school band is an educational institution, they contended that it had no right to enter the field of competition any more than does the school printing department, the domestic science department, or the manual training woodwork shop. In fact any other vocational department. In communities where no municipal or commercial bands exist, it may be used, but then only.

Talks of interest on the school band were given by Brothers Elliott of Noblesville, Alkire of Linton, Wainwright of LaGrange, Thompson of LaFayette, and Overholst of Huntington.

With the membership fee reduced to \$3 every member was urged to request his fellow bandmen to join the Association. J. W. Wainwright, manager and owner of the Wainwright Band Camp at Oliver Lake, LaGrange, Indiana, will act as traveling representative for the Association. With his assistants he will endeavor to call on every bandleader in Indiana in the next year.

"Why so long in the bath tub?"
"I'm no longer in it than I am out of it."

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Turn to Page 40
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The Mt. Clemens (Mich.) High School Orchestra won the first prize in Class B, last May at the national contest held in Iowa City.

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Jazz

(Continued from page 13)

cation of performance, no actual tones reached me a few rows back in the audience.

The clockwork regularity of the un-beautiful twang of the tenor banjo is always very much in evidence with its interminable sequence of dominant seventh chords. This instrument supplies rhythmic monotony to the "blue" melody, supposedly exhilarating "pep" to the fox-trot or one step, indifferent accentuation to the sentimental song and is, generally and frankly speaking, a good deal of a bore. It is sometimes devilish in little flashes of quick staccato fragments of melody.

Oboe, clarino, sopranino saxophone, bass clarinet, sarussophone and bass saxophone may all be satanically mischievous when the player so desires. The average jazz musician must be temperamentally fitted for the part. He may be a howling success as a jazz player and a perfect dub when it comes to the performance of symphonic music. However, he must be intimately acquainted with all the regular and irregular possibilities of his chosen instrument as well as moderately proficient with other instruments of the same choir. The more instruments he can play, the greater is he in demand. Jazz players are recruited from all corners of the country. When one gains a reputation in some distant locality away from a large center, he is at once besieged by managers for jazz orchestras and invited to try out for one of the large bands. Thus are these odd players of many instruments assembled in New York, Chicago, San Francisco and other large cities where the magnetic influences are strongest and where they find outlet for their varied talents.

Jazz music, generally speaking, is commonplace. Specifically speaking, there have been some very clever distortions of well known classics, but as a whole, it will be agreed upon that this so called jazz-complex has not artistically enhanced the original works but, in many cases, it has pitifully cheapened the original composition. This is to be deplored.

If there must be jazz, let writers so inclined abuse their own melodies instead of maltreating standard and classic melodies which belong distinctly in their own original settings.

Practice Made Perfect

(Continued from page 26)

composition, also the length of it, know how much difficulty is to be mastered, and have a limited time in which to do it.

We are at a point that calls for mental power, to find the problems to be mastered. This should be as easy as calculating the amount of grass in the path. Of course, we are more versed in grass than music and that is just where the trouble lies. We must possess, or develop, the kind of mind that sees and holds the points of object matter for proper practice purposes. In other words, if you thoroughly know your objective, you will be able to apply it to any part of the composition, any tone or combination of tones. It is the kin-aesthetic memory that responds, holds on and does the very thing desired, regardless of tone combinations. Do you follow me?

As I see it, the mentality guides and governs any technical problem absolutely: I consider the development of dependable technique, which is the only kind worthwhile, impossible without the guidance of a practically trained mind.

If by this time you have discovered what problem you desire to solve, then transfer or transpose it, using other tone combinations found only in your composition. Apply the same number of tones, use the same rhythm, style, tone quality and other points as found in your model selected for development. Do this until you have covered the entire composition and you will be amazed at the amount of constructive material; you will astound and rejoice, finding your mind and technique developed to a surprisingly high degree because you were forced to think, never losing sight of your objective, at the same time thoroughly acquainting yourself with the various tones, tone combinations, intervals, positions and many other things contained in your chosen composition.

You are constantly doing many vital things at one and the same time. This is not easy but very effective. Remember this—when you thoroughly understand "proper practice" then you are your own greatest critic and teacher. This, together with hearing the best music, should develop the highest attainments. A reasonable amount of talent helps, but good logic is indispensable.

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(Continued from page 23)

School, I wish to pledge you my best, whatever it may be in trying to help further the great work you are carrying on, also to give you the information you desire. With the first information letter I will, since you insist, send my picture.

"May I state here that this school has one of the best high school bands in the State of North Carolina."

Nebraska State Contest Announced

By Wayne M. Higginbotham

The official Nebraska State Music contest will be held May 2 and 3, 1930 and instead of its being held at Lincoln, Neb., as has been the custom heretofore, this contest will be held in Hastings.

The reason for this change is that Hastings is more centrally located than Lincoln. The contest is again in charge of Miss Pitts of Omaha. She was in charge of it last year and I daresay it was the most successful contest I have ever attended as either a spectator or a contestant.

A number of students in St. Mary School, Fort Wayne, Ind., have sent in their subscriptions through Sister Mary De Matha, their supervisor, who states that "THE SCHOOL MUSICIAN in its present form and new dress and above all with its wonderful contents is certainly to be recommended to all students. I myself am delighted to read it from cover to cover." We hope to have the pleasure of receiving more subscriptions from this school.

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An interesting letter comes from Kleber La Grange, Lewistown, Montana, who writes that he is a junior in high school and anxious to become acquainted with our proposition whereby he can make some extra Christmas money. The students in his school all like THE SCHOOL MUSICIAN and Kleber is sure he is going to make a comfortable allowance for himself through soliciting their subscriptions. Wouldn't you like to do the same? Write us for details.

Sixty members of the famous St. Mary's Industrial School Band of Baltimore, Md., have sent in their subscriptions. This band is directed by Brother Simon, C. F. X. and its musical record is an enviable one. It was organized in 1895 and one of its first public appearances of note was in the inaugural parade of Theodore Roosevelt. From that time on, St.

Mary's Band was called upon to take part in the inaugural parades that followed and has enjoyed flattering ovations wherever they have performed. The band is made up entirely of boys ranging from 10 to 18 years in age, each being a specialist in his art, and has clearly established itself as such a talented and praiseworthy organization that comparison with adult professional bandsmen is justifiable.

How Is This for Co-operation

Attention Supervisors: The suggestion contained in the following letter from Ivan E. Miller, Instrument Director in Delta, Colo., may also be acceptable to you in furthering the interest of your students in THE SCHOOL MUSICIAN. Mr. Miller writes: "I have posted an announcement in our band and orchestra room that only those who become members of the Association and read THE SCHOOL MUSICIAN will be eligible for contest work. I am sure my entire class will be 100 per cent. Your magazine is a fine addition to our school work and surely has my support." Mr. Miller has given us a fine lot of subscriptions, already.

Remember!

More News

More Letters

More Pictures

for Next Month

Everything must be in by
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New Books



The Music Conductor's Manual

A Helpful Book for School Music Supervisors

"THE Music Conductor's Manual," is the title of a book recently published by Fred E. Waters, noted conductor of Elkhart, Ind. The volume is a clear, concise account of the knowledge accumulated by the author in 23 years of experience in conducting musical organizations. It should prove a very valuable aid to the student musician who is interested in the art of directing as well as to school music supervisors who are interested either in conducting bands or orchestras themselves or in teaching others to conduct them.

The book contains 160 different illustrations showing exactly how to use the baton in conducting a musical organization. These illustrations are unusually clear and explain in a simple, understandable manner the technique of the baton.

"The Technique of the Baton," however is only one of the subjects discussed in this instructive manual. It also includes an exposition of the following important subjects: "Interpretation," "Instrumentation," "Art of Building Programs," and "The Psychology of Handling Musicians."

In all his discussions Mr. Waters has refrained so far as possible from using technical terms. The book therefore may be readily understood by any school musician. This makes it admirably adapted to use as a text-book.

Dictionary of Violin Makers

A recent work which will be a most acceptable addition to the very limited list of books on old violins and their makers is just making its appearance in this country. The book, *Critical and documentary dictionary of violin makers*, is by Henri Poidras and translated by Arnold Sewell. The illustrations make the book valuable as it contains thirty-six plates exclusive of the illustrations in the text.

The author has endeavored to present all technical details in a most concise form. Biographical details have been drawn from the most authentic sources.

The work is divided into a number of sections, the first listing the Italian violin makers in an alphabetical arrangement. The notes upon the individuals depend upon the prominence of the maker for their length.

More names are included in the list of French makers which follows the Italian than in any of the other classifications. After the French we have the English school, then the German and then a miscellaneous list which includes American, Belgian, Spanish, Dutch, Swiss, etc.

Next we have a very instructive chapter upon the denomination of the component parts of a bow instrument for example,

The Head is composed as follows: (a) The Scroll, having the form of a spiral shell, the protruding end of which is called the Eye of Scroll; (b) the Shell, the flat part at the back of the Scroll which is crossed by a ver-

tical fillet called the Autre Line; (c) the Peg Box, which as its name indicates is a receptacle for the pegs used in tightening the strings. It takes the name of Peg-box when meaning only the hollowed-out space in which the strings are rolled up; (d) the Cheeks, constituting the flat part on each side of the head.

The angular parts of the Scroll, slightly flattened, often covered with a black varnish or India ink take the name of Bevel.

One of the most valuable features are the forty pages of facsimiles, and wordings of tables, another is a list of the pupils and copyists of the great masters.

If you have an unidentified violin this book will undoubtedly be of aid to you.

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Chopin's Loveliest Prelude

(Continued from page 29)

which recommences for the third time at measure 20. Notice measure 23: those seven notes on the last beat are typical Chopin effect, and an effect that is exceedingly difficult to execute with the requisite delicacy and clarity.

The middle section in C \sharp minor should be ushered in very quietly but sombrely. Articulate the left hand clearly, graduating your crescendo so that it reaches its full power at measure 40. Notice in measure 36 that you have quarter notes in the right hand, which Chopin particularly wished brought out. The sustained thirds commencing in measure 40 must "sound three" likewise.

With measure 60 the storm begins to abate and the composer seems to hesitate between the two extremes of emotion contained in this piece—strife and resignation. Resignation wins out and in measure 76 we have for the fourth time the beautiful opening theme which sounds all the more beautiful and ethereal for its stormy background. Be sure not to hurry the quarter notes in measure 82—make them as poignant and full of meaning as a singer would try to do. The piece should literally float away, in ending, and an ending such as this one is so difficult. This prelude contains every shade of emotional intensity and to balance and control this intensity and make the composition glow with warmth and delight with its poetry and delicacy is the problem before the interpreter—be he student or artist.

I have not gone into the problem of pedalling, for it is an art and science in itself too complex to be properly transmitted through the medium of the printed page. Only this I can say—listen carefully! Don't let conflicting notes or chords blur into each other. Use too little pedal rather than too much and strive to appreciate and recreate the exceptional beauty and poetry of Chopin's loveliest prelude.

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The Voice

(Continued from page 28)

ments, can only be guided through super-mental understanding if it is to soar into the realms of the inspirational, spiritual planes of the soul's deepest emotions, and we must first—not last—recognize the truth and understand the mental guidance of the human voice, this mental guidance which is incomparably superior to any man-made physical method of placing tones or breathing.

Correct tone-placing is a gift of nature and can never mean more than the way to sing. Breathing is a physical result of tone-thinking and can never be more or mean more than a physical act mentally controlled. If in any way breathing or tone-placing takes on a physical aspect, the singing will immediately reflect a physical attitude and can then never be or even approach the divine art which it should be.

For this reason we hear so little in vocal art which is really great; perhaps great voices and musical singers at times, but artists, how rare! Stop and think! When did you last hear a singer whose song, like Longfellow's poem, "fell on the heart of a friend"? One must be a true artist to win a true friend through his art.

The human voice is capable of expressing the greatest in art. It is by nature the only expression of the mind (great or small) through sound, voice, speech, and, greatest of all, song. Music and poetry combine in singing to achieve art in human expression. Let us realize their value and the value of their parent—tone-thinking! Without the latter we cannot have the perfected resultant art.

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To Miss A Kiss	
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With No One Near But You	
Miracles (Musical Reading)	Clayton F. Summy Co., Chicago
The Deers (Musical Reading, Octavo)	
Count Your Blessings (Musical Reading)	
All For America (School Song)	
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**National Bureau Establishes
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A PERSONAL consultation service with regard to the important matter of group piano instruction, free to all interested in any phase of the subject, has been established by the National Bureau for the Advancement of Music at its headquarters, 45 West 45th Street, New York City. The assistance which the Bureau has been giving in this remarkable growing movement has now been extended by the addition to the Bureau staff of a piano class specialist, Ella H. Mason, who has been doing valuable work in Rochester as teacher of thirty of the school piano classes in that city.

Miss Mason's personal assistance will be available to teachers and others interested in the movement, both through her correspondence and in personal interviews at the Bureau's headquarters. The helpfulness of such interviews is enhanced by the Bureau's comprehensive exhibit of piano class instruction material issued by the various publishers and by its collection of books and magazine articles on the subject. Many public school music supervisors and piano teachers visiting New York have already availed themselves of the facilities of this consultation service. Most of Miss Mason's work, however, will be done through correspondence with those seeking her aid and through occasional trips which she will take to different parts of the country.

In announcing the addition of Miss Mason to the Bureau's staff, its director, C. M. Tremaine, stated: "I confidently expect that the service which Miss Mason will render to class piano instruction will greatly speed the growth of this influential movement. During the past year we have received more than 8,000 requests for information about these classes—from school superintendents, and music supervisors, private teachers and others, these requests coming from some 3,600 towns and cities. In the course of this correspondence, many individual problems have come up for solution, and it is fortunate that those now occupied with such matters may avail themselves of Miss Mason's authoritative advice, which is based upon successful first-hand experience."

After studying the piano in Boston with Hans Ebell, Miss Mason attended the Eastman School of Music at the University of Rochester and there won the degree of Bachelor of Music. She has also studied group piano methods at Teachers College, Colum-



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bria University. She early established herself as a private teacher and then devoted nine years to piano class teaching in the Rochester public schools. For two summers she had charge of the demonstration work on class teaching at Rutgers University. She also conducted teachers' institute in Toronto and Montreal. During the past summer she has been giving the teachers' course in class methods at the Eastman School's summer session. Through these activities in the field Miss Mason has made herself a practical authority in piano class methods.

Some Thoughts on Violins and Violin Dealers

Whoever cannot afford to spend the amount of money necessary for the purchase of a good Old Instrument, should rather buy a good New Instrument. The so-called "bargains" or "chance purchases" often lead to the purchase of an instrument at a price ridiculously high in proportion to its real value.

Funny as it may sound, nevertheless, it is a matter of almost daily experience, that a large portion of the public mistrusts the Violin Dealer, Expert and Collector, by which I understand a reliable house of good reputation, although by reason of his good name, he is obliged to keep faith with the public, back up his instruments with far reaching guarantees and as a rule carries quite a large stock from which his prospective customer may choose. Nevertheless, the "Bargain Violin Dealer," by which we mean the so-called "Gyp" or any person selling violins on the side and having no establishment of any kind, nor the knowledge necessary to protect you, and where you have absolutely no recourse for refund on your purchase, will be trusted without any question. The result invariably is that the trusting buyer in seventy-five out of a hundred cases gets "stung." Books have and will be written on this subject, but nevertheless, people will keep on doing this and later, when upon request of the buyer, the Expert tells them the truth about the instrument, he usually gets quite peeved, although he has no one but himself to blame. He forgets that he might have saved himself all this trouble by buying from the Expert in the first place.

The reason why the general public likes to link up with the purchase of a violin a romantic story lies in the literature which has accumulated in regard to the violin of an Amati, Stra-

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Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the SCHOOL MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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